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VOGUE

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FATHER FIGURES

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UNDER 25

MORE ART
THAN
MONEY



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AUGUST 1, 1969

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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BERT STERN

COVER: Jacqueline Bisset, one of the best-looking girls in movies today—and one of the best-looking fashions—a silk-screen-printed suède tunic in amber and black, tied up to the chin in scarfs. (More on Jacqueline, page 84.) Lilly Pulitzer belted tunic; about $235. Lord & Taylor; Hutzler's; Halle's, Cleveland; Sakowitz. Scarfs: blue from Lord & Taylor; stripes from Bergdorf Goodman Custom Millinery; print by Odyssey. . . . One of the best-looking faces any girl could be seen in—based on a base of Sun Bisque Illusion Foundation, a blush of Color Veil No. 5, and Siena lipstick—all plotted by Elizabeth Arden's Merlin of makeups, Pablo.

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New from 'Ultima' II:

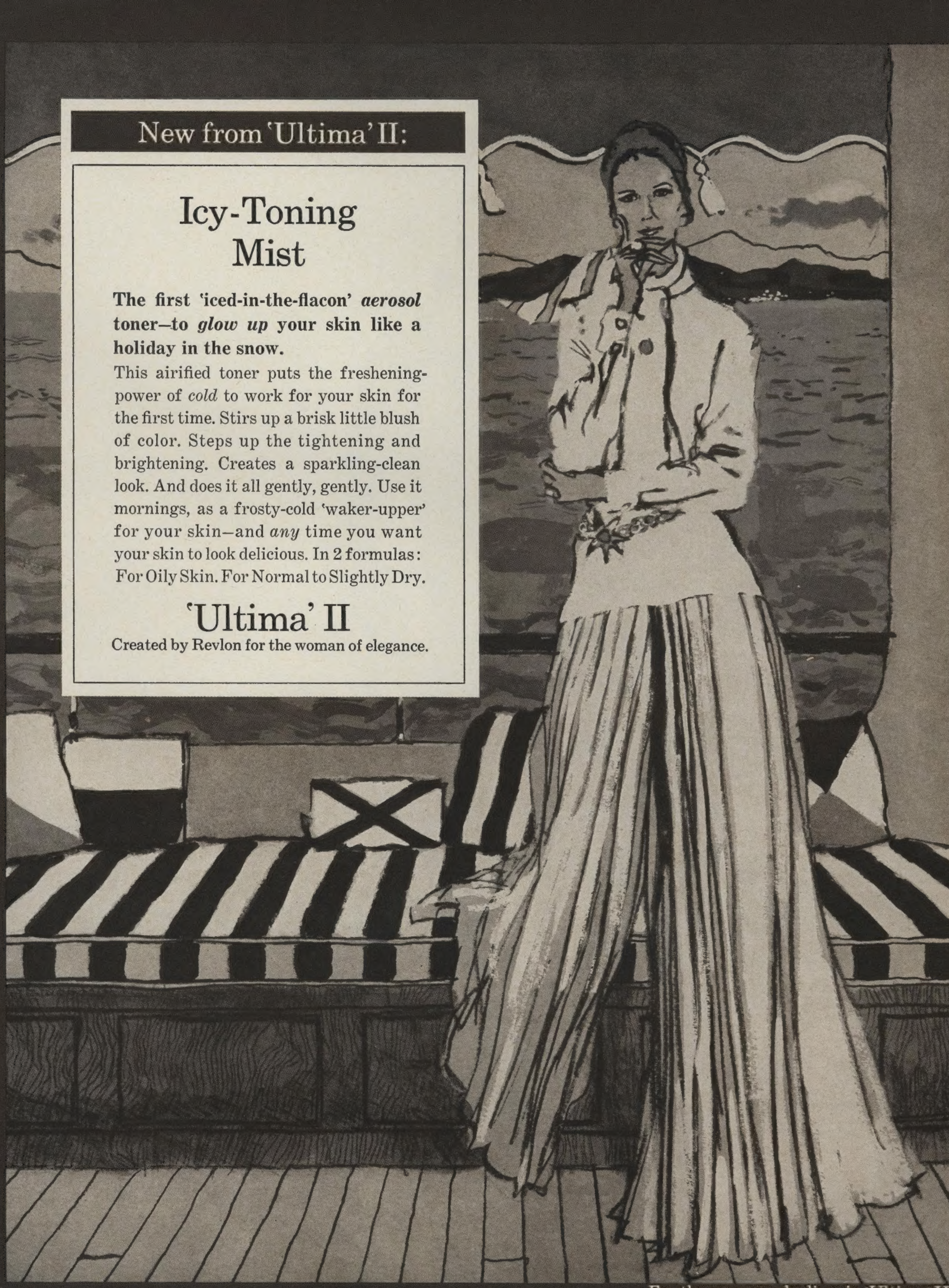
Icy-Toning Mist

The first 'iced-in-the-flacon' *aerosol* toner—to *glow up* your skin like a holiday in the snow.

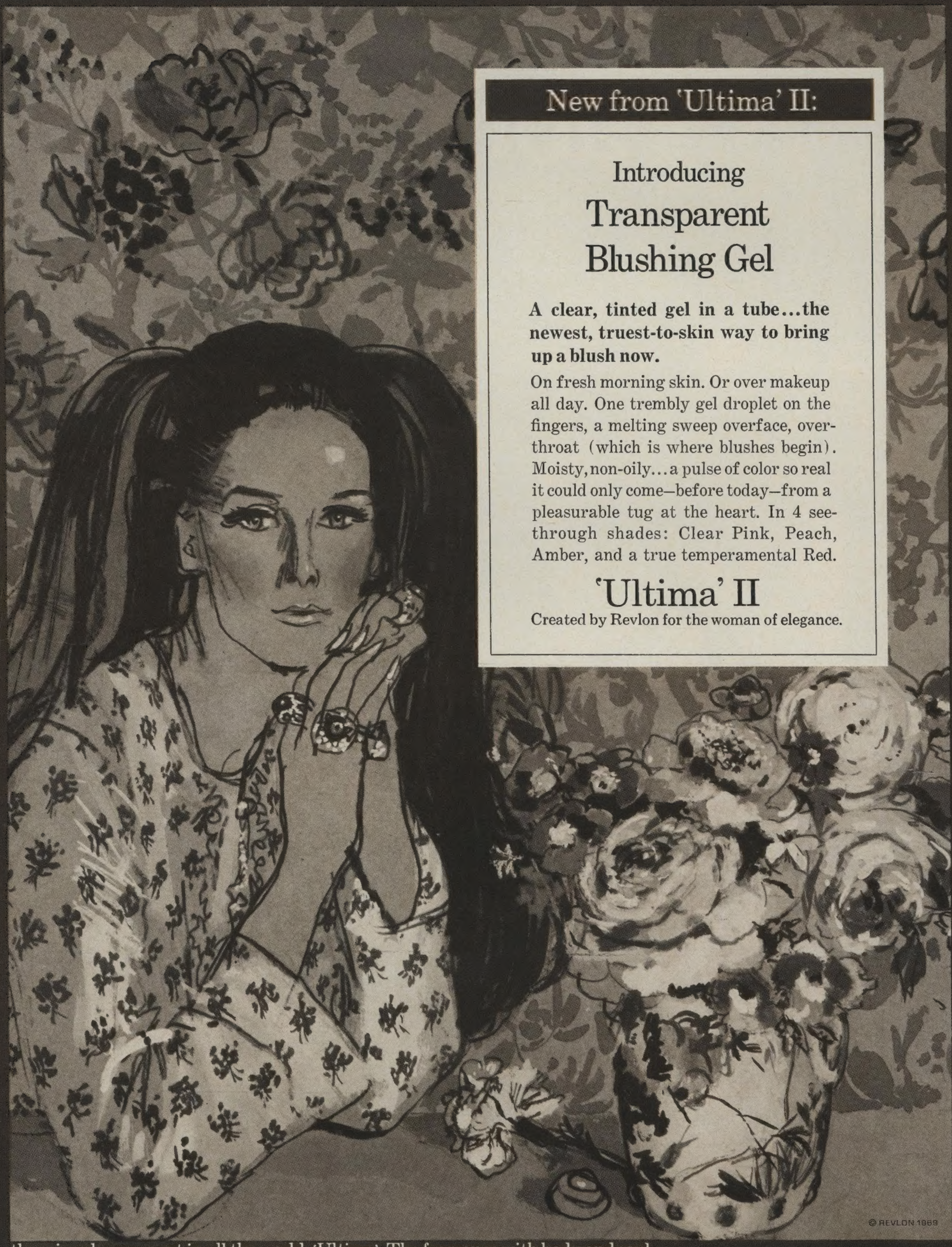
This airified toner puts the freshening-power of *cold* to work for your skin for the first time. Stirs up a brisk little blush of color. Steps up the tightening and brightening. Creates a sparkling-clean look. And does it all gently, gently. Use it mornings, as a frosty-cold 'waker-upper' for your skin—and *any* time you want your skin to look delicious. In 2 formulas: For Oily Skin. For Normal to Slightly Dry.

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For the woman who lives in 'Ultima' II,



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'Ultima' II

Created by Revlon for the woman of elegance.

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And we at Stevens are very pleased that Ali, the movie star, would become Ali, the designer and model, for us.

You see, Ali has always designed her own clothes. And before she made "Goodbye, Columbus," she was one of the top models in New York.

So it was only natural for us to ask her to combine

Hockanum® crepe Hockanum flannel

MacGraw thinks Fabrics.

her two talents.

We gave her a mixture of our Hockanum, Forstmann and Worumbo woolens in plains, plaids, and checks, from bold to soft. We gave her crepes and flannels. And then we asked her to create her own fashions.

Here's what she did.

For the knicker outfit, Ali combined a subtle crepe with a strong, flamboyant plaid.

Below, Ali took a soft check and made a bold impression with diagonal panels in front and back.



Hockanum flannel

Stevens Fabrics.® For whatever

Ali made the striking Byronic jacket with a heavy, solid wool to complement the small checks on the pants and the antique-fringed flannel vest.

On the right, Ali shows where one of our soft, blankety plaids should go—into a long, long coat.

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Crompton is Velveteen.



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The elegant eye, circa 1969



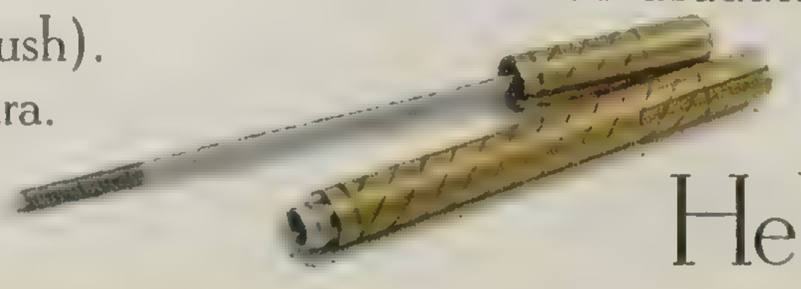
Polaroid portrait by Marie Cosindas commissioned by Helena Rubinstein, Inc., 1969. Gown by Donald Brooks. ©1969 Helena Rubinstein, Inc.

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Long Lash
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CORONADO—Town & Country Fashions
CUPERTINO—Evelyn Rogers
DOWNEY—Zella Brumley's
EL CAJON—Marsi's
EL CENTRO—The Style Shop
EL CERRITO—Lords of Berkeley
ESCONDIDO—The Mercantile
FRESNO—Larre's
GLENDALE—Webb's
HANFORD—Mirviss
LA CANADA—Eve's Fashions
LA HABRA—Bullock's
LA JOLLA—Tina's
LANCASTER—The Smart Shop
LONG BEACH—Buffum's
LOS ANGELES—Bullock's
MARINA LONG BEACH—Buffum's
MARYSVILLE—Four Seasons
MERCED—Selb's
MODESTO—Hammett's
MOUNTAIN VIEW—Kitty O'Hara
NAPA—Rosee's
NEWPORT BEACH—Beachcomber Shop
OAKLAND—Rhode's
PALO ALTO—T. Coronato
PALOS VERDES—Buffum's
POMONA—Buffum's
PORTERVILLE—Ruth's
REDDING—Turner's House of Fashion
RICHMOND—Nefty Sportswear
RIVERSIDE—Avant's
SACRAMENTO—Kneeland's
SAN DIEGO—El Patio
SAN FRANCISCO—Barra of Italy
SAN LEANDRO—Shepherd's Fashions
SAN LUIS OBISPO—Leonore Smith
SAN MATEO—Joseph J. Stefani Furs
SAN PEDRO—Elsie Dean's
SANTA ANA—Buffum's
SANTA MARIA—Town Togs
SANTA MONICA—Sandy's Fashions
SANTA ROSA—Rosenberg's
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GREENWICH—Ginny
HARTFORD—Ethel Jacques
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LAWRENCE—Rose Frank
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RENO—Hatton's

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MANCHESTER—The College Shop

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SYRACUSE—McDonalds of Syracuse

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CORVALLIS—The Clothes Tree
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McMINNVILLE—Village Square
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KEYSER—Shear's
WILLIAMSON—Brown's

VENICE / NEW YORK—498 7th AVENUE

VOGUE'S READY BEAUTY

The somewhere-else perfume

No more an ear-and-there matter, perfume dispensing has entered the age of all-overness. Right there promulgating the thought—delightfully, deviously—is Lanvin, spraying the way with My Sin Bath and Body Perfume. What makes this aerosol different from, say, toilet water, is that it has the body, hence the cling, of classic perfume. With this intensity are combined some brilliant emollients that give skin plenty of t.l.c. wherever the aerosol spray is aimed. Emergence from the bath is signal for its all-over use, either after towelling or—wetly, wildly—before you dry. This exhilarating, self-confident version of My Sin, ready to carry on where the behind the ear-wrist-throat perfumes leave off, is a rather glorious way to let perfume go out on a limb. . . .

Genie with the light shampoo

In case you've been buffing up Aladdin's lamp on the off chance that it might spirit you to Kenneth's for a coiffing, one of virtue's own rewards has just materialized: The Shampoo That Kenneth Uses. Apparently so many beauties on his best-tressed list have become addicted to the hair wash used in his salon, that a hue and cry was raised for a take-home tube, and now it can be bought across the country. The Shampoo That Kenneth Uses is a marvellously concentrated gel that needs to be sudsed only once, and can be had in four specific formulae: for normal hair, dry hair (made with egg), oily hair (with lemon), and, of course, tinted hair (this one is thick with conditioners as well as protection against colour stripping). All four can go to the head of any class.

Up to your partout in protein

One of the most exhilarating Happenings around town is the Daily Double bath. Life in the bathysphere has become so agreeable that one is increasingly reluctant to remove oneself from all that fragrant froth in order to face the slings and arrows of the big outside world. The newest wallow is RRP Natural Protein Bath Gel, a sea-green delight that is meant to be lathered all over your body instead of soap. It is crammed with rich, replenishing protein whose purpose is to condition your skin the way you've been conditioning your hair. Slick it on, work up a mass of suds, and inhale its delicious, depths-of-the-ocean scent, which has a pleasing tendency to linger post bath.

(More Ready Beauty, page 54)

Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

I DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

It is the ideal place to put your natural love of beauty to practical use. You can prepare for one of the many attractive positions available or decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Your work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

The LaSalle Course in Interior Decorating is backed by more than half a century of leadership in the field of adult education. More than 1,000,000 people have trained for success through home study with LaSalle.

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BEAUTY CHECKOUT

August 1

How now, eyebrow?

"The heavy Edwardian brow is very aristocratic, I think," said a thinker on the subject of eyebrows. Falling right into that pattern is **Mrs. John Fell** who, while most everyone else is going in for brow lightening, is keeping hers as thick and dark as God made them. So is her daughter, **Natalie Cushing,** whose brow is slightly more arched but just as well wooded and dusky. . . . Most un-Edwardian is **Cynthia Korman,** who dyes her own brows light. . . . **Princess Luciana Pignatelli** bleaches her brows, pencils them grey, then powders them. She feels the arch-of-Garbo makes her look more alert. . . . **Mrs. John Barry Ryan, III,** is a rare one who abbreviates the length of her eyebrows. They appear slightly squared above her eyes, narrow her face. . . . At a recent Paris showing, the **Dior mannequins** wore almost horizontal brows, at right angles to the bridge of their noses. . . . **Editha Dussler** plucks some brow hairs, rearranges them in her own brows with either hair spray or moustache wax. . . . **Georgiana Farr** sheens her carefully sculpted brows, extends them with a very thin line. . . . And then certain highbrows either paint or shave their brows into no-brows. "They do marvels for my eyes," said one no-brow **go-go-brow** whose eyes are, as it happens, now a wide-open book. . . .

A few specific brow lifters

The above survey of the Beautiful Eyebrow crowd led us to investigate the official cosmetician position on eyebrows. We tapped **Evelyn Marshall,** a fountain of makeup advice and inventor of the Brush-on-Brow. That's a compact that includes a keenly-angled brush and a warily-formulated powder that stays put in the brow design of your choice. Miss Marshall has some firm plans for what your choice should be. "Start brows by backstroking from highest point of desired browline," she advises. "Then backstroke from outer end of brow. Brush brows back into place, and brush powder into sparse areas. The trick is to touch the cake just lightly with brush, and return often for more. . . . A well-proportioned brow should start directly above the inside corner of the eye and end where you might draw a straight diagonal line from outside corner of eye to outside corner of nose." . . . Other eyebrow tips we Marshalled: "Brows too round make jowls prominent. . . . Brows winging up lengthen nose in profile. . . . Brows too close to nose widen same. . . . Brows with too much undergrowth at centre point up shadows under eyes." . . . For brow powder, Miss Marshall bristles at anything less than a natural bristle brush. "Slippery brushes don't hold the powder." Therefore the brush that comes with Brush-on-Brow is bristle—naturally. . . .

Blown-up beauty eats her way out of it

Dancer turned fashion editor, age twenty-four, gravely delicious beauty jolting the New York scene constructively since she settled in here some years ago from round-the-world breeding places where her Russo-Danish parents had brought her up in several languages and with exquisite proclivities. . . . Jolted herself awhile ago by expanding the customary 105 pounds on her 5'5" frame to 170. "I suppose you could really consider me employed gainfully," she said, painfully. . . . Developed she had an internal chemistry problem. That was medically righted but the craving for food that had been nurtured by the metabolism disturbance continued, and lots more weight loss was left to be desired. "I was too exhausted by the whole thing," she explained to us, "to get involved with weighing 4¼ ounces of this and 2⅛ ounces of that and multiplying it all by how many calories the teaspoon. Furthermore, my doctor seemed to feel that while I had to lose a lot of weight, I had to do it with optimum nutrition, the proper balance of minerals, vitamins, proteins, and all that—and it was too much (Continued on page 48)

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MARGO'S LA MODE . . *Dallas, Texas*

BEAUTY CHECKOUT

(Continued from page 44) to contemplate. Fortunately, I hit upon a Metrecal plot that eliminated my rather dubious mathematical ability from the foray, and also gave me a rich choice of textures and flavours that could be arrived at with a minimum of fussing around in the kitchen. . . . Now, for breakfast, I merely blend a milk shake of Metrecal vanilla or chocolate or strawberry powder with skim milk, secure in the knowledge that I'm well stoked for the morning. For lunch I do something similar, though here I might plunge into a more exotic recipe, such as Double Fudge Metrecal liquid, into which I can shake some ground cinnamon, and I keep in the freezer until ready to serve, after which I top it with a handy slice of fruit. That at most amounts to 230 calories. . . . For dinner, Metrecal has been good enough to provide cans of Vegetables & Beef, Tuna & Noodles, Chili Beans 'n' Beef, Rice & Chicken, Spaghetti with Meat Sauce, and I just open one up and spill into a saucepan for heating. These are the same measured vitamin and mineral deal of 225 calories, and you can make all sorts of gourmet dishes with them by consulting your cookbook and adding small low-caloric touches to them, a water chestnut here, a mushroom there, a couple of teaspoons of wine, et cetera. This won't completely undo your diet, and it's good to have a few such ploys when you want to fool guests into thinking you're more of a polished cook than you ever had any intention of being. . . . After dinner, and in between meals, the Metrecal cookies—chocolate, lemon, cinnamon, chocolate mint—come in very handy. They have the usual collection of nutrients, they're only 25 calories each, and they're as crunchy a slimming snack as a blown-up girl could deflate on." . . . Deflating she's done to the tune of 35 pounds in 3½ months. And like any other successful diet that's satisfied emotional urges, it's one she has no craving to give up. Even when she reaches her goal of 115. . . .

Ways to take advantage of the concierge

Kenneth's doing it. **Suga's** doing it. It's about as far from geometrics as hair can meander, but even **Vidal Sassoon** doesn't disapprove. Gibson Girl, Soufflé, Bardot, Boldini, Edwardian, Concierge, Toulouse-Lautrec's La Goulue—those are a few names for variations of the sexy pompadour pouffed high with wayward tendrils and craftily dishevelled ways. . . . Whatever they call it, the young are calling *on* it for the most female look around in many a semester. To bolster this coif's crown, the "rat" has reappeared, and two new words have joined our hair vocabulary: *crépon*, pliable corded wool rat; and *gabbia*, a mesh cushion (which Kenneth imports from France). But actually with a fair amount of hair the do can be done without outside help. Here are instructions from one young beauty who's rather smug about the speedy way her Soufflé rises. "Tease a strip of hair from ear to ear, leaving a band of unteased hair in front along the hairline. Divide latter band into three sweeps, and brush back over teased hair—first over one side, then the other, then centre section, fastening with big bobby pins in loose curve all the way around. To make a bun very high on head, lean forward and brush upward the hair you've left hanging free in back. Pull it all up to top—but not too tightly, it must curve in back, too, and make ponytail. Twine this into a bun, and pin down. At this point it will be safe to remove any pins that show around the sides. . . . To finish it off, I find it amusing to make little curls out of any straggles of hair around the temples and bottoms of ears, and a few tiny tufts at the nape. An electric curling iron does this with dispatch, and can be bought in drugstores for around $1." . . .

In case of accident

Speaking of Kenneth, he's named his new line of bosom makeup "Nude," but that doesn't mean you have to be contemplating a Broadway appearance to wear it. There's a Cleavage Delineator and a cream to frost top of bosom and a Tip Blush (that's no typo). And the idea is that even if you're not big on exposing your cleavage publicly, you wear Nude just as you do beautiful underwear—"In case of accident," as Granny used to say. . . .

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VOGUE'S 28th PRIX DE PARIS

Here they are—twelve young winners—members of the class of 1969 who copped the honours in Vogue's 28th Prix de Paris for college seniors. The first prize, a year's job with Vogue as junior editor and a trip to Paris, went to Jamie Johnson of Middlebury College. Second prize, a six-month stint as junior editor, went to Carla Mikell of Wilson College. The ten runners-up will have top job priority at Vogue and other Condé Nast publications. For all the girls, the Prix is a big head start towards a fashion career, and they've earned it—every last one of them—through good old-fashioned hard work and stick-to-it-iveness. . . .



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WILSON COLLEGE



JAMIE JOHNSON
MIDDLEBURY COLLEGE



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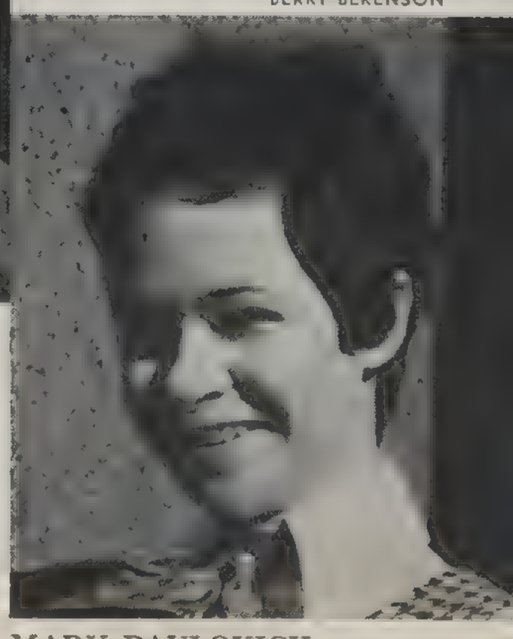


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VOGUE'S READY BEAUTY

Had a falling-out with your hair?

Considering that you may have given up hats when you moved out of the sandbox, it should not be astonishing if your hair, heroic for years under the onslaught of sun, soot, seawater, bleach, and spray, has finally begun to whimper and wilt. Happily for one and all, Bonne Bell decided to put their monumental energies into brewing up new Hair Conditioner, which turns out to be a stopwatch treatment with long-range results—a creamy liquid that teems with both di Panthenol and a sturdy Swiss protein. Massage it into your freshly shampooed hair, allow it to remain for sixty seconds, then rinse it out. A seasoned tester found her hair all soft lights and sweet cooperation even after the first squish. . . . If you do own a hat, you might want to take it off to Bonne Bell.

The prime-time bath

It's established now. The bathtub is an excellent site for planning the menu, phoning the butcher, composing sonnets, pushing cuticles back, and meditating on the redirection of someone near, dear, and clearly on the wrong track. On the right track is a bather using the bath-time slot to replenish with one of the Sardo bath oils her supply of natural skin lipids (look that up in your bathside Funk & Wagnalls). Which is to say: correcting or, better, preventing with certain organic compounds the nagging discomfort of dry skin. . . . Standing time only? Sardoettes, Sardo-saturated compresses, provide identical moisturizing benefits in a post-shower going over. The lipodermic formula is also baked into a cake: Sardo soap, like its colleagues either perfumed or scent-free. . . . Up to your shoulders in all this lipodermic beneficence, only your wit should emerge dry.

Builds body four ways

An informal poll among friends, acquaintances, and good-looking girls at cocktail parties has revealed that, of all minor moans, baby-fine, collapsible hair leads the list. Be prepared, then, for dancing in the streets. New Bodi-Endure has made it possible for your very own beauty salon to bodify your hair: 1. lastingly—it is said to hold for at least six weeks; 2. easily—it goes on with the ease of shampoo; 3. safely—there are formulas made especially for tinted or tired hair and, in fact, glowing reports have indicated improvements in shine and shape; 4. unrestrictedly—since no rods or wave patterns are imposed, your hair is free to accept gracefully whatever style you choose. Alfredo of Alfredo and John leads the cheering section. He told us that Bodi-Endure appears to have put an end to snarls, splitting, and tease torture. (More Ready Beauty, page 180)

IN EVERY ISSUE OF

VOGUE,

A FRESH PAGE OF

HOROSCOPES

BY THE FAMOUS

MARIA

OF NEW YORK

Perhaps her most renowned astrological feat has been as the astrologer for *Hair*, the resounding musical hit.

Private astrologer to Michael Butler, its producer, she has given him the opening dates for *Hair* in New York, London, Munich, Paris, Los Angeles, and Las Vegas.

Maria has been the vice-president of the Astrological Guild of America.

HOROSCOPE

August 1 thru August 15

ARIES. March 21 to April 19. A fire (romantic) cardinal (do-er) sign starts this month so enthusiastically you stimulate a love affair successfully the first three days of August. August 2nd being the most effective. From the 4th to the 6th business negotiations are unreliable as the facts are neither clear nor truly representative. Wait for the new moon on August 13th. Plan on the 12th to consolidate all facts before final signatures on the 13th. Because Mars is your ruler in the speculative sign of Sagittarius, you are too extravagant in judgment. Curb promises. When Saturn released your sign May 1st, it freed you to move into new experiences or new enterprises.

TAURUS. April 20 to May 20. *An earth (practical) fixed (determined) sign. You have your ruler, Venus, in Cancer on the 3rd. You feel a desire to spend for improvement in your own house and way of living. But not on August 4th: too erratic; nor on August 6: too extravagant. Save all ideas to buy or expand for the 11th and 12th. All goes beautifully and to your practical satisfaction. The 14th and 15th are excellent days for business signatures or agreements. Venus, your ruler, is good to you while in Cancer, so get all emotional or sentimental affairs resolved. On the new moon (the 13th to 15th) complete and gratify your needs.*

GEMINI. May 21 to June 21. A mutable (dual) air (intellectual) sign. Venus is in Gemini, your sign, on the 1st and 2nd. Love is good to you but best on the 1st. Be cautious as you may have the impression all promises are reliable. The 4th could be disillusioning. Wait until the 7th to pursue what seemed so right on the 1st. The 8th and 9th are the best for fast and exciting responses to business programs with signatures on the 11th in the morning. The new moon on the 13th gives a grudging answer from a loved one. Wait until later in the month for the renewal of the promise that will be fulfilled. Time is your best friend now—take it.

CANCER. June 22 to July 22. A water (emotional) cardinal (active) sign. You will experience many changes now with Jupiter in Libra testing your judgment. Uranus in Libra will give you stimulating new experiences. Venus in your birth sign now promises new love interests and brings improvement to your social life—the 6th, a new love. You may have to part with the old affair. Wait until the 10th before making the decision. You are such a good business sign, take the 11th to the new moon on the 13th to prepare final agreements—for enduring contracts or promises. The 14th is the best for money attraction. All new associates should be cultivated; every new experience, investigated.

LEO. July 23 to August 22. *A fire (dramatic) fixed (persistent) sign. As Mercury in Leo now, the first six days are ripe to speak for love. The 4th will not give the true answer—wait. Transfer your consolidated energies into business efforts during the period from the 7th to the 12th, as this period is the best and most reliable for long-range plans, especially late in the evening on the 12th. Return to securing the love affair on new moon, the 13th, or 14th in the late evening. Do it casually, with your generous heart without critical conditions; you make the concessions. Waive pride and win. To insist you are right could cause failure.*

VIRGO. August 23 to September 22. The second earth (practical) mutable (adaptable) sign. Your Mercury in Leo for the first six days; matters are not propitious on the 4th, provoking a desire to seek an answer that could not be fulfilled. You can depend on the right answer on the 8th if sought in a quiet manner. To demand it would cancel your love's declaration. Assess all business values on the new moon, the 13th, and put into effect on the 14th, even the 15th. Because Uranus is in your second house of money now, all new financial matters must be carefully researched. Study new economical ideas.

LIBRA. September 23 to October 23. The third cardinal (active) air (intellectual) sign gives you two vital reasons to rejoice. Because Uranus, which stands here for advancement, entered Libra at the end of June, and Jupiter, the great good-luck planet, joined this extraordinary planet the 15th of July, Librans will be on the horizon for the next seven years. Jupiter comes to your rescue on the 6th, bringing a new social whirl of events. Fine, if you do not spend too much or make promises you may find difficult to honour. Extravagance is a trait you can not resist. Be careful, then, the weekend of August 8th, 9th, 10th as you win, are loved, and socially popular. Take the 11th and 12th to settle business agreement.

SCORPIO. October 24 to November 21. *The second water (intensely emotional) fixed (relentless) sign. Neptune, in your sign for 13 years, is making a last stand to give importance to your life. You are creating your own illusions the first six days. From the 9th to early on the 11th, you can expect a fine weekend. Love will respond to your magnetic influences and your attractiveness. The 12th and 13th idle the motor, your demands should be minimized. The 14th and 15th are perfect days to reach your public, with the 15th yielding the greater proportion of business opportunities. Quarrelling with the money crowd could be costly. Your persuasiveness, a trait you understand, brings you a greater harvest.*

SAGITTARIUS. November 22 to December 21. The third fire (idealistic) mutable (agreeable) sign has had the warrior, Mars, as tenant since February 25th: a long stay. Mars will stimulate all Sagittarians, working you overtime. All of the new experiences coming to you during the first fifteen days of August, though vital, require handling. Run down every lead. Jupiter will protect and add greater opportunity to your new hopes. A new friend found in a new social setting is instrumental in introducing you to a new love. Luck seems to be coming in two's. Do not take it for granted. (Sagittarians get over-confident.) The new moon starts a most successful cycle.

CAPRICORN. December 22 to January 19. The third earth (practical) cardinal (organizing) sign. Capricornians, you are free of the restrictive Saturn —your ruler—for it is now in the sign Taurus, which directs you into earned rewards and prominence. The first six days are unreliable. You can plan to make the 11th and 12th your most constructive business period. Old accounts should be revived. Sign a document on the 12th. Before noon on the 14th you can make an important decision that has been pending. Do not hesitate to seek out those who have withheld promises from you. You are ripe for winning now.

AQUARIUS. January 20 to February 18. *The third air (circulator) fixed (unyielding) sign. You have had Neptune teasing your right to fame for years. Now with Mars in fire, and good to your air quality, you can get everything you wish, said, or circulated on the 1st and 2nd. Hurry. Avoid signatures on the 4th. Do not let love reach an argumentative state on the 6th. The 7th and 8th should give you exciting news. A new idea, if properly researched in cooperation with someone of significance, will secure an important future opportunity on the 12th. With Uranus and Jupiter in your ninth house you will have success on the new moon, the 13th.*

PISCES. February 19 to March 20. The third water (feeling) mutable (amenable) sign. You may not be able to come to any decision with your ruler Neptune, as Neptune will not move until the 10th. It is just as well, for the answers would not satisfy. The 11th brings important information enabling you to make financial moves into security. On the 12th organize a plan and be ready to move exactly on the 14th—the most practical day after the new moon—to bring a practical fantasy true. It all seems to come at once, love as well. By nightfall on the 15th, all opportunities are in hand. The key to this depends on how you cooperated. Indecisiveness or a vague attitude could throw the whole thing off.

BY MARIA ELISE CRUMMERE

VOGUE'S NOTEBOOK

Action Course—London meeting of New York's Museum of Modern Art



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In a week lined with dinner parties, receptions, visits to artists' studios, tours in and about London, The International Council of The Museum of Modern Art's meeting there took on all the landmarks of an art-minded international steeplechase. Two high points on the course: a buffet dinner and reception given for the Council by the Trustees of the Tate Gallery at the Tate where The International Council exhibited "Art of the Real: U.S.A.": another evening's outing given by Mr. and Mrs. Henry J. Heinz, II, of the United States, aboard a Thames cruiser which left Charing Cross Pier and chugged along the river to Chelsea, its passengers touching ground at Cadogan Pier for dinner. *On the boat ride up the Thames:* 1. Mrs. Donald B. Straus, President of The International Council of The Museum of Modern Art, with Mr. Charles Zadok. 2. Lady Antonia Fraser. 3. Mr. Robin Fedden, Mrs. William Stirling. 4. Doña Mimi Guevara de Herrera. 5. Lady Weidenfeld; Mr. Howard J. Hook, junior; and Mrs. P. Shephard Norris.
At dinner at the Tate: 6. Mr. and Mrs. Norman Reid (he is Director of the Tate); Mrs. Anthony Lousada; Mrs. John D. Rockefeller, III. 7. Señora Nadine de Ulloa; Mr. Mark Glazebrook, Director of the Whitechapel Gallery. 8. Helen Frankenthaler, whose exhibition opened in London. 9. Mrs. John Barry Ryan, Sir Roland Penrose. 10. Miss Bridget Riley, Prince Amyn Aga Khan. 11. The Honourable and Mrs. C. Douglas Dillon.



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JOHN ENCOMBE 5



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VOGUE'S

"One Touch of Venice," the Bal au Musée at the Santa Barbara Museum



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A magic evening in California: "One Touch of Venice," the seventh annual Bal au Musée at the Santa Barbara Museum of Art, the three main-floor galleries of the museum filled with laughter, flickering lights, and the floating sweet-sad strains of the *barcarolle*. The guests in their cars were met at the entrance by blue-and-white-stripe-shirted young men with blue streamered straw gondoliers' hats, for the party sponsored by the Board of Trustees and the Women's Board of the museum.

NOTEBOOK



5

Inside, a seventeenth-century Venetian ball flowed from gallery to gallery with a replica of Harry's Bar splashed with red and white awnings and a pulsing red sign in the third gallery. The dancers moved from one gallery to the next, delighting in the seafood buffet served up in gondolas of ice. In the McCormick Gallery, Joe Moshay's orchestra played non-Venetian pop against a curtain blazoned with bold black Venetian emblems.

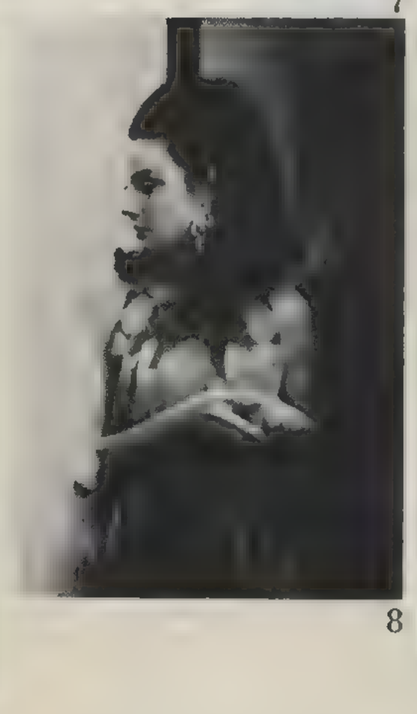


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1. Mr. Peter Yazbeck, Miss Cynthia Wood in Ludington Court. 2. Mr. Ronald A. Kuchta, curator of the museum; Mrs. Williams Tremaine. 3. Mr. and Mrs. Donald Shay. 4. Mrs. Steven Manning, Mr. David L. Tilton. 5. Mrs. Donald S. Patterson; Mrs. Edgar B. Howard, Jr.; Mrs. Neville T. Ussher. 6. Dr. and Mrs. Richard Hayne. 7. Mr. and Mrs. Jack L. Warner. 8. Mrs. Robert A. Rowan. 9. Mr. Jaime Del Amo, Miss Christine Biddle.

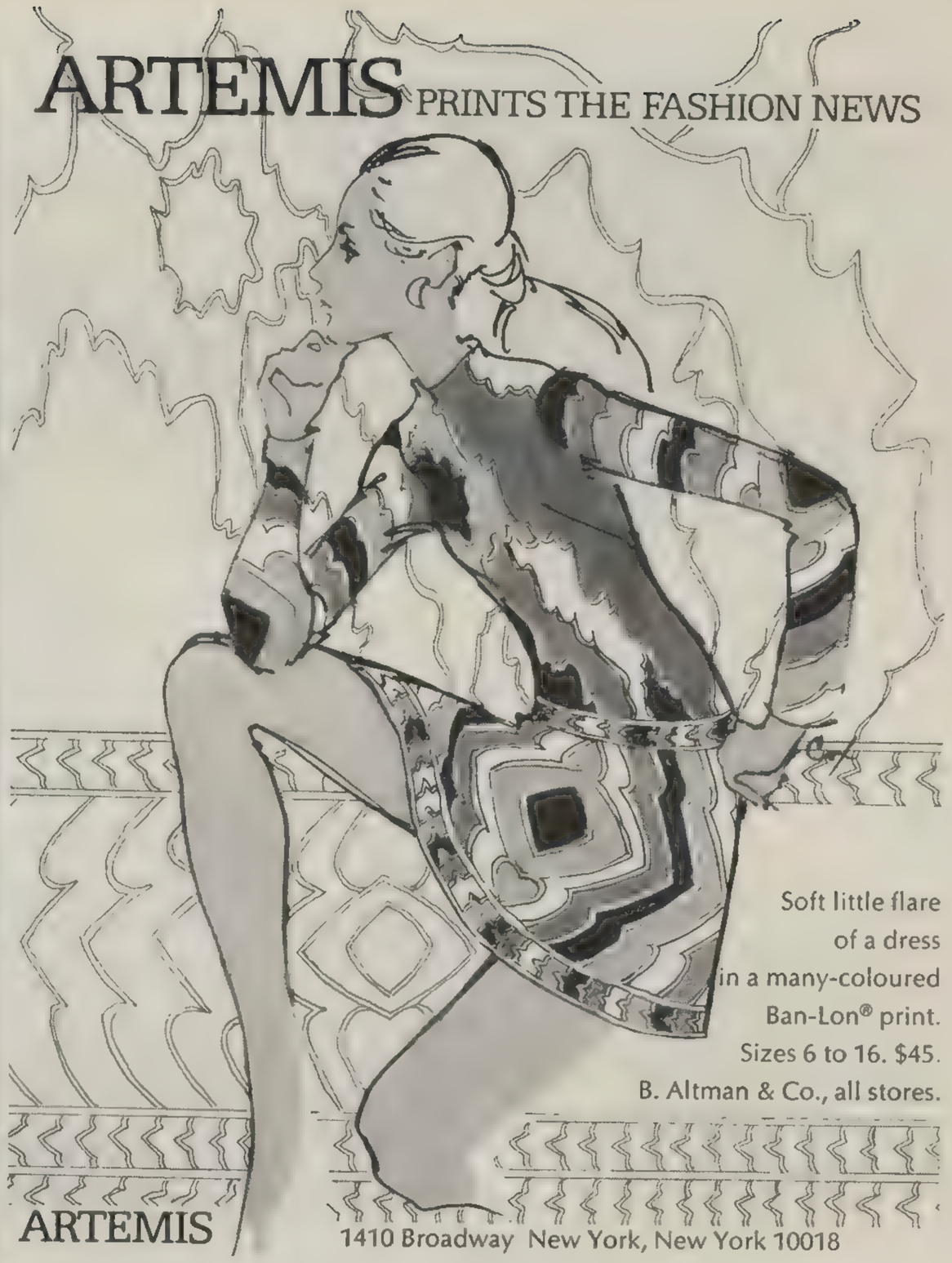


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VOGUE'S SPOTLIGHT
Theatre

BY JOHN FAIRFIELD

Oh! Calcutta!, "*remorselessly obvious*"

A funny thing happened to Kenneth Tynan while he was on his way to the Eden Theatre with his bright ideas for *Oh! Calcutta!* Twenty years of social change passed him by without his noticing it, making him to the Erotic just about what Arthur Miller is to Liberalism. The thing is that there really has been a sexual revolution, and that a whole generation has grown up (since Ken's voice broke) whose members think of sex as one of the pleasanter parts of being and not as forbidden fun or something dirty the grownups do when nobody's looking. None of those concerned with putting *Oh! Calcutta!* together seems to have caught on to this development, so that the show has the spooky quality of being a revival—you know it's brand-new but you can't believe it isn't a re-run of something seedy you saw at Minsky's or the old Howard in Boston back in '29.

It's true that you didn't get to see the men's private parts in those places, and that the girls who appeared in the shows then had to wear G strings and keep their nipples covered, but you got the same pelvic movements, the same layings on of hands, the same abysmally incompetent singing, and the same remorselessly obvious and lazily written sketches. More importantly, you got the same basic message that sex was something that men did to women, that it was dirty and somehow apart from the rest of life. The sign or trademark that the producers of *Oh! Calcutta!* have adopted as their own, and with which they confront their audiences repeatedly throughout the show, is an enormous soft white backside. When one has seen the thing four or five times the message begins to come through loud and clear: Like the old burlesque-house offerings, it's a show for and by the type of theatregoer who likes to think of a woman as a piece of ass. It's a limited view that wears increasingly thin in the course of an evening. Not that the show is without surprises: One's assumption that it can not get any worse after the sophomoric opener, "Dick and Jane," is wrong. The next number, "Suite for Five Letters," is more sophomoric yet, and the fifth number, "Jack and Jill," is even emptier, more witless and nastily pointless. And then, after the intermission, one learns once again the truth of the old critical adage, that the bottom is always further down.

What is altogether missing from the show is any real sense of the erotic. Its producers are so excited to be giving the audience a sight of the private parts of the actors that they have altogether forgotten to celebrate the beauty of the rest of the body, or the excitements that it can generate in graceful and controlled movement. They have forgotten, too, the fun and pleasure that the beautiful young are having right now in declaring their sexual attitudes and intentions by the way they wear their dashingly designed and delightfully coloured clothes. The normal scene in almost any New York street, these days, is more erotically stimulating and exciting than anything that goes on in *Oh! Calcutta!* What's more, the crowd in the street is integrated. Not the least extraordinary thing about this limply disappointing show is that, although devised by one who has always made a parade of his social conscience and written by a consortium of avowed liberals, it has been put on in the world's most vitally and thrillingly multiracial city with a lily-white cast.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Openness and Robert Motherwell,

"an infallible eye"

One of the astonishing aspects of the 'sixties is the manner in which the original founders of Abstract Expressionism have managed to keep pace with the youngsters. Barnett Newman's recent Knoedler exhibition in New York showed the young a thing or two about how an old master handles a shaped canvas as a classical triangle, and how great a drama can hang on the placement of a single stripe. Now Robert Motherwell's exhibition of large paintings done in the past year also reveals his sympathy with the Minimal sensibility that would exclude all but the most essential pictorial elements. Large fields of colours such as earthy ochre and sky blue, which Motherwell has used so often as to make them his own, dominate these new paintings which he calls the "open" series. And open they are; in their spaciousness, they are an oasis for the eye forced constantly to respond to the frenetic signals of city life.

Although the paintings in the new series seem more classical and wholistic in their pared-down simplicity than anything Motherwell has done before, they are clearly related to works he did in the 'forties such as "The Homely Protestant," a painting with a dark-ochre ground into which a roughly Picassoid figural motif is traced in black. In the "open" paintings, the rectangular motif which echoes the frame, insofar as it has any associations, is architectural rather than figurative. The last vestiges of Cubist space have been expunged because the rectangle bounded by black or white lines is transparent, so that it creates no plane or shape on a background. Drawing functions not to bound shape but to create space; the rectangles, some complete and some provocatively incomplete, act as a kind of window. But Motherwell's "window" does not create an illusion of three-dimensional depth in the sense of traditional paintings; rather, it simultaneously sits on the surface, asserting flatness, while it is also enveloped by the atmospheric field whose solely optical space it frames and defines. This is a difficult effect to bring off, and Motherwell achieves it as a kind of illusionistic tour de force.

All the gifts that were always Motherwell's—a sense of proportion, an infallible eye for placement and structure—are still his; but his image has changed considerably from that of a turbulent restless mass, no matter how informed by taste or decorum, to a genuinely majestic and serene presence. This is the way great artists should commemorate their maturity: not with a whimper or a bang, which has been the fate of most modernists, but with a sense of tranquillity and resolve, an appreciation of the basic and the simple, and a mellow acceptance both of the limitations of painting and its infinite possibilities.

It is not, I think, too much to predict that the late styles of some of the leading New York painters will achieve the grandeur and breadth of the late styles of earlier masters of painterly painting like Titian, Rubens, and Velázquez.



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VOGUE'S SPOTLIGHT

Movies

BY ANTHONY WEST

Easy Rider, "*savagely powerful*"

Easy Rider begins trickily with a long trip up the garden path. While its writers, Peter Fonda, Dennis Hopper, and Terry Southern, are setting one up for the hammer blow with which the proceedings are to end, they spend what at first seems like an eternity coming on cute about the hippie bit, the acid scene, and all that . . . doing it with the remorseless archness that is to Terry Southern pretty much what the rattle is to the rattlesnake, and which was the quality that made *The Loved One* one of the most infuriating pieces of cool or low camp ever inflicted on the film-going public. What's more, when the coy put-down is over, the film abruptly spins right out with an incredibly naïve and arty sequence, devoted to Le Sexy, shot in a New Orleans graveyard, which might have some such title as "How to have fun with your hand-held camera." Anyone who quits at this point is, however, doing the wrong thing, since these three clever chaps then get down to a piece of film making so professional, so superbly laconic, and so savagely powerful as to lift the picture as a whole into the category of the tragic, and to make it one of the most effective and memorable films that has so far been produced in the United States.

Peter Fonda's austerely convincing and strangely beautiful performance in the leading rôle has a lot to do with this. While apparently fooling around in the opening sequences, he takes a leasehold of one's sympathies astounding in its extent. Then there is the deceptively simple but overwhelmingly brilliant technique with which the film's final assault on one's senses is accomplished. But at the end of the day, credit has to be given where it is due. What makes the film in the last analysis is the marvellous job done by the director, Dennis Hopper, in translating a complex idea into the language of the cinema.

Since it's in line with one of Terry Southern's literary obsessions, he is presumably the one to thank for this: He's always been fascinated with the notion of the wise fool—the studiously hep or with-it outsider who moves in on a scene knowing everything there is to know about it—except what this information really means to the insider. The wise-fool's lethal knowingness is innocence about wisdom, a commitment to the fallacious belief that one can get on top of the realities of things-as-they-are by accumulating information rather than living with them.

This time out Terry Southern is dealing with his pet theme inside the frame of an anecdote about two young men who have the West Coast acid scene nicely in control and who plan to celebrate a big killing—made by delivering a consignment of heroin from the importers to a pusher in L.A.—by first attending Mardi Gras in New Orleans, and then finding some softly gentle place in which to live the good life. They ride south and east, out of the region of their knowledge, through scenes of extraordinary natural beauty, into another in which they don't even know what the questions are—much less the answers. The flip thing would be to say that they run up against something peculiarly Southern or American in the back country valley bottom where death is waiting for them. But the film is much bigger than that —their confrontation is with that lurking darkness in the human heart that can make all knowing futile and can negate even man's humanity. (More about Fonda and Hopper on page 129)

Rosanna calls it detour.



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VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

Street Works, Theatre Works "*enigmatic*"

The latest development in transforming life into art has been created by a number of young New York poets who have invented *Street Works* and *Theatre Works*. Imagine a theatre of abstraction—a theatre that has no characters, no plots, no improvisations, no dialogue, and no scripts.

Had you walked on Fourteenth, Grand, Broome, Spring, or Prince Streets a few weeks ago, you might not have been aware that *Street Works* were in progress—some seven hundred of them. A string of poets—among them, Anne Waldman, John Perreault, John Giorno, Eduardo Costa, Scott Burton, Hannah Weiner, and Vito Acconci, most in their mid-twenties, offered a kind of poetic theatre performed by the poets themselves. They transmuted their ideas into ritual action, serving no purpose other than to provide *for themselves* an enigmatic and transient experience. As such, these works may be linked to the current phenomenon of anti-illusionistic art that wishes to convey a sense of the fragmentary, the tentative, the insubstantial.

Street Works do not demand an audience. They are private expressions limited only to a particular time in a particular place. A number of such works included the calling of several street telephone booths, letting each phone ring three times, and hanging up; stealing an object from one store and depositing the stolen object in another store; placing a marble in each of twenty-five Dixie cups, then depositing the Dixie cups on various sections of the street; strewing nails upon the sidewalk; strewing flour on the street, making it appear like a snowfall. The immaterial and the ridiculous are often celebrated, and part of the fun is that only the poets know what they're up to. Sometimes policemen on their beat get curious, if not furious, and stop the proceedings. At other times, they let working poets work.

Theatre Works are more formal. The setting is a conventional theatre. There is an audience. The pieces are worked out in advance and rehearsed. A recent presentation at Hunter College consisted of seven *Theatre Works*—again performed by the poets. In a way, the stage is used as a blank page upon which the poet "designs" his experience. Instead of writing his poem on a piece of paper, he makes it happen. Some of the works are totally silent. Others offer the barest gestural or vocal clues.

Scott Burton's work included six of his fellow poets lying on the stage, their heads toward the audience. After a momentary blackout, the position was reversed, and the poets lay with their feet toward the audience. Anne Waldman, sweeping dry leaves from the stage, synchronized her lip movements to a tape of her own voice listing "things she likes." Hannah Weiner placed a television set on the stage, allowed no sound to come out of it, and turned the lit tube facing the backdrop curtain. The flickering light playing for seventeen minutes upon the fluted curtain was her theatre work. To create a sense of dislocation, mystery, and inference is the object of *Theatre Works*. The poets wish to heighten the fragmentary moment. Their aim is to put us in touch with an awareness for the isolated gesture—the fugitive feeling. It is an episodic art form that insists on the recognition of a reality beyond the understood or taken-for-granted. Thus, both *Theatre Works* and *Street Works* are poetic distillations—abstractions found in the materials of everyday life.



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VOGUE'S SPOTLIGHT

London

BY QUENTIN CREWE

"Incorrigible games players"

When the twenty-fifth anniversary of the Allied invasion of France came around, we relived a bit of the old glory to offset some of the gloom of present economic strife. The warm memories of victory were tinged with one grudge borne equally long. D-day coincided roughly with the V-1 rockets, pilotless torpedoes of the air. These Britain found more unnerving than defeat at Dunkirk or reverses in North Africa. They were the only things that ever came near to undermining the bulldog spirit. We thought them unfair. Even nicknaming them "doodlebugs" could not erase the feeling that their use was unsporting. That was too much for the British and we still resent it. The fact is that, as a nation, we are incorrigible games players. Even when we are fighting for our lives we want to regard the matter as a sport. We rather prefer it if the odds are heavily against us—that makes the game more fun—but it must be a gamble not a foregone conclusion. A battle won by weight of numbers is hardly worthy of inclusion in our history books. Our heroes are more often the losers than the victors. We rush to buy Lady Antonia Fraser's new book, *Mary, Queen of Scots,* not only because it is good but because Mary gambled all with little chance of victory.

* * *

Prime Minister Harold Wilson's lack of appeal stems not so much from the failure of his policies—we have not recently demanded success from our governments—but from his well-known devotion to pragmatism. We seem to prefer prime ministers like Sir Alec Douglas-Home, M.P., who confessed that when it came to economics he did sums with matchsticks. We knew that he was also a racing man who liked to place a bet most afternoons. That made up for any apparent mathematical deficiencies. A man who knew the odds knew enough for most of us. When Prime Minister Wilson this summer decided to gamble his own future and the stability of the Labour Party on a fight with the unions, we looked at him afresh and he gained popularity in the opinion polls.

Anything that is a gamble is respectable. It was not accident that made the Stock Exchange and Lloyd's the first professions in which it was permissible for an English gentleman to be employed. Nor was it business acumen that created the situation in which it is true to say that if a risk is not insurable at Lloyd's it is not insurable.

Even bankers enter into the spirit of gambling. One night I watched a young Yorkshire landowner lose some $72,000 at chemin de fer. He could, in a sense, afford it, but it meant that he had to sell some farms, as he had no ready cash. To pay the debt he went the next day to his bank to borrow the money. He told them a story about wanting to buy a library for a bookshop in which he had an interest. He was not very convincing. After a prolonged and awkward discussion, the bankers at the small, private, old-fashioned firm, said: "Come, sir, why not tell us the real reason why you need this money?"

The young man finally admitted that he had lost the money at cards. "A debt of honour, sir?" said the bankers. "Why ever did you not tell us at once? Of course we will advance the money."

There is a curious link between the rich and the poor forged by gambling. The Clermont Club, one might suppose, would enrage the underprivileged, for it is a remarkable bastion of luxury and opulence. It is a gambling club that outshines in beauty and style anything that even the Prince Regent might have visited. It is housed in the most beautiful of the few remaining private houses in Berkeley Square. It has been decorated in perfect taste. It serves some of the best food in London. The stakes are amazingly high, but its members, such as Lord Derby, Lord Lambton, Lord Londonderry, Lord Suffolk, are amazingly rich. The splendour of the parties given there increases every year. Recently they held one of the most elegant of all. The floors were sprinkled with gold leaves, the food was piled in Lucullan mountains, live tigers sat in cages papered to match the walls. Minstrels in classical costume lined the stairs and in the staircase niches stood two dwarfs similarly dressed. The gambling was dramatic, several people winning or losing tens of thousands of dollars.

I was a trifle shocked by the dwarfs, judging their employment for the evening to be somewhat reminiscent of the decadence of ancient Rome, and I said so in print. Promptly, an old-age pensioner wrote to the club denouncing me as a spoilsport. The pensioner was all for the rich enjoying themselves and risking their fortunes at the tables and he thought the dwarfs lucky to be there.

Infected perhaps by the British gambling spirit, Harry Saltzman has invested a reputed $528,000 in providing Londoners with a club where, he maintains, we shall be able to eat as well as one eats in Paris. Saltzman is better known as the producer of the James Bond films, but he claims to be a great gourmet whose ambition has been to start a restaurant as a hobby. His venture is the very antithesis of swinging London, as the club is done up in the brightly-lit style of 1925 Paris. On the first evening, Peter Sellers arrived in a gold lamé jacket—Saltzman says one is welcome in pyjamas—but since then the clientele has been more staid, partly perhaps because it is difficult to eat there for less than $20 a head, which is a lot in London. To offset this, Saltzman has, adjoining the restaurant, a discothèque where mini-skirts are commoner than duchesses, done up in the warehouse style of 1925 London's Chinatown.

The younger set's gambles take a different form. In an unusually prolonged burst of summer, 120,000 young people ranging from The Rolling Stones to Lord Harlech's ubiquitously pop children turned up in Hyde Park for a Saturday afternoon pop concert. They can not have known what they were going to hear, for the main attraction was a pop group—appropriately called Blind Faith—which had never appeared in public before. It was altogether a remarkable occasion. The police, whose imagination could not encompass so large an assembly of youth without a battle, turned up in huge numbers. The next day they were still gulping in amazement—not only because Blind Faith turned out to be a truly skillful group but also because the occasion passed off without an incident. The young people sat happily entwined around each other looking as pretty as could be, although many of the girls wore unbuttoned or see-through shirts. When those at the front were asked to lower their deck chairs so that those behind could see, they folded them as silently as Arabs their tents. At one moment a strange and hideous band of ruffians known as the Nutters passed by. These savages, numbering that day about forty, strode chanting through the crowd, their heads shaved bare apparently to use in battle. The crowd of pretty people parted to let them through, staring at them in affronted horror. The Nutters seemed to have backed the wrong chance.



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VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Tips from young decorators



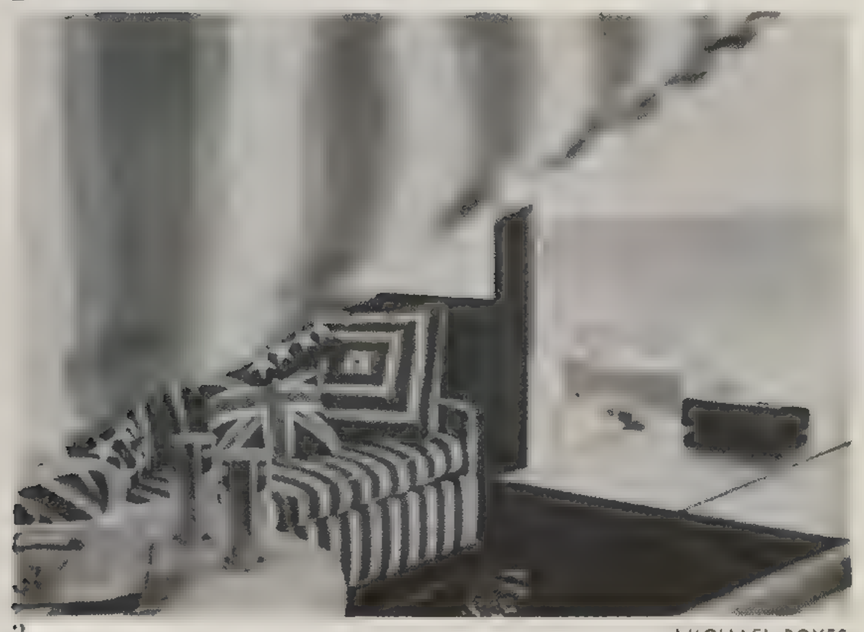
2

1. John Stefanidis, architect-designer, opts for bright clear colour in moveable accents, like cushions, or to explode space, as in the Millington Drake mural painted on his bedroom walls in London . . . prefers texture to pattern, straw matting rugs, hates leggy furniture. **2.** Venetian glass mini-vases, each different, each holding one flower, to mass or use solo. Super at 3 for $15, 5 for $25, with fresh or fake flowers. Stephen Barany, 149 E. 72nd St., N. Y. **3.** Los Angeles decorator, Jay Steffy, loves the dash of red, white, and blue duck, used a mix of pattern on Tony del Amo's boat. Sturdy fabrics take to fresh-up colour or patterning, applied by brush or spray. See page 167 for the way it's done. **4.** Zajec & Callahan of New York order mattresses, made in their client's fabric at no extra cost, to turn benches into banquettes. Or, for photographer Bert Stern and his wife Allegra Kent, to become child-proof floor seating. **5.** Pocketdisc Music Swinger: wild new radio-record player idea. Dozens of 4″ records fit in one's pocket, play 3+ min., each $.50. Lock in a record and it will play on no matter what. Plastic case, $29.95. Americom, 12 E. 41st St., N. Y. **6.** Susan Slocum Interiors, New York, turns drab foyer into garden room with washable vinyl wallpaper, "Canage," $9 roll, Louis Bowen, 979 Third Ave., N. Y.; paints moulding trim. The window shade, $39.75, made at American Needlecraft, 979 Third Ave., N. Y. They stock inexpensive chintz curtains which, trimmed with good braids, look luxurious, custom made. **7.** Flat, washable, indoor-outdoor carpeting is a young favourite. Here, foam-backed squares, Armstrong's Wearathon Carpet Tiles, in 15 colours. Approx. $3.50 sq. yd. A clutch of rugged Plexiglas stool-table-tubs, in ten colours, by Spiros Zakas, $60 ea., Bonniers, 605 Madison Ave., N. Y. **8.** Italian news: "1000+1 nights" chair of leather filled with tiny plastic pellets. It shapes as you wish and then stays put . . . hassock, chair, lounge. In black, $279, colours $329. Gimbels, N. Y.



1

RAY WILLIAMS



3

MICHAEL BOYES



4



6



7

DAVID MASSEY



8



5



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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Man at the mid-summer mark:

he's discovered the virtues of jersey suits, the new neatness of small geometric patterns, the longer jacket.



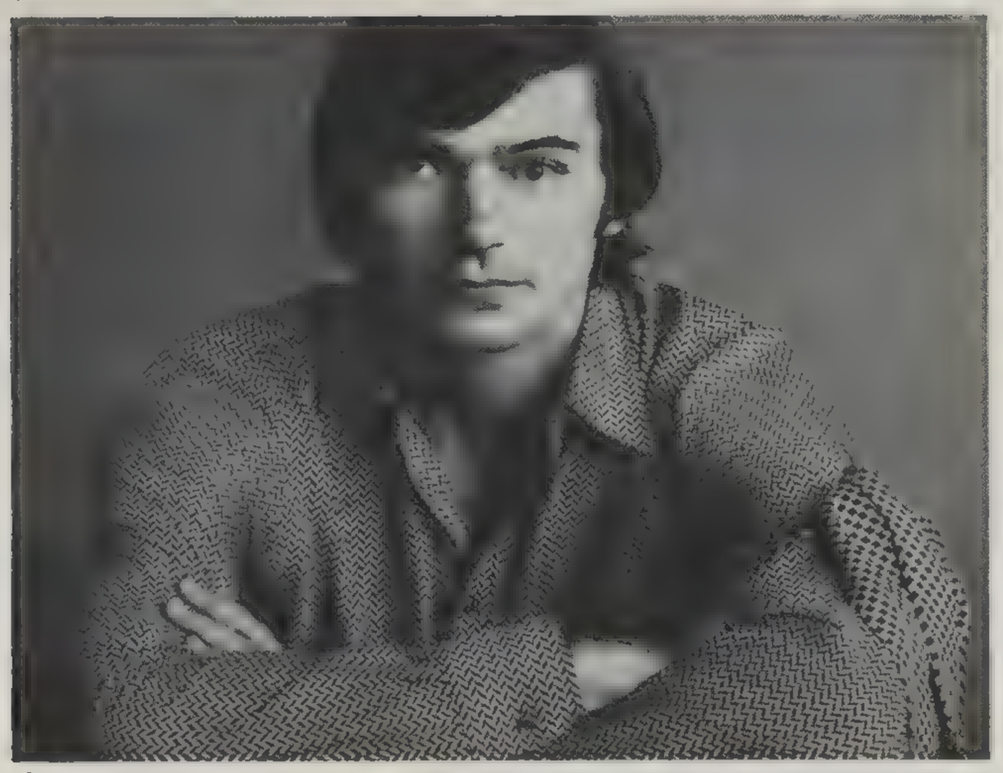
1 JACK ROBINSON



2



3



4

Jersey: what ***Vidal Sassoon*** wanted for his great black three-stage suit: 1. Stretch—for lounging about with his daughter Catya. 2. Comfort—together with long sleeveless vest for indoors. 3. Suitableness everywhere—with new-length jacket. Part of Vidal Sassoon's men's collection this autumn at 803 Madison Avenue.

Shadow squares, 5—the jacquard-weave pattern in the pale coral shirt ***Olivier Gelbsman*** wears with pinkish-beige gabardine trousers. Body-fitting shirt, $25. Madonna, 304 E. 53rd St.

Plain geometry, 4, the visual asset in ***Pete Duel's*** fine-knit shirt. All close fit and chevron pattern in indigo-and-white. The star of the new film *Generation* ties a navy-and-white check silk scarf round his arm to double the pattern power. The shirt, $38 at Dunhill Tailors, 65 E. 57th St.

5

6

Cotton, 6, the cool medium for a sash-tied Persian-print tunic in smouldering rust, gold, and teal blue. ***Olivier Gelbsman*** wears it in Nassau with teal corduroy jeans. Tunic, $28 at Alexander Shields, 484 Park Avenue.

CHRYS GOULANDRIS

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AUGUST 1, 1969

VOGUE'S EYE VIEW



Ver-rrr-y
in-teresss-ting,
what goes on
in the head of
the girl of today...
turn the pages,
you'll see.

AVEDON PHOTOGRAPH;
HELMET COLLAGE
BY STEVE TUTTLE

THE BEST-LOOKING GIRLS IN U.S. FASHION TODAY

Galya Milovskaya ...from Russia with love

Remember Galya—the no. 1 Soviet model? First time you saw her in a U.S. fashion magazine was March 15 Vogue. Now, here she is again, larking about Moscow with another first: her début appearance in U.S. clothes. And isn't she sensational in them?—so deliciously blond and coltish with her wide-planed, very Russian face and wide-set green eyes—and that wonderful length, balance, and perfect composure that's as universal as youth itself. Galya is simply everything fresh and appealing any twenty-two-year-old anywhere could be. Warm. Giggly. Alive. In love with her husband and in love with their life. She adores fussing with the décor of their flat, a modern studio-like place in a charming old section of Moscow that rocks with the chatter of friends and the antics of Minie-the-pooch, and with the music that Galya and her lawyer husband tape from radio programs of every country. Everything is from every country: the magazines, Galya's clothes, the traffic-jam of makeups on her dressing table—they're all from all over the world. Galya is crazy about her work - modelling clothes at the Ministry of Light Industry, posing for fashion pictures, doing an occasional movie rôle. And crazy about dancing; loves to twist and frug at the restaurant dance halls or, better yet, at a small, dark *nochnoi klub*—one of Moscow's rare, new, jumping night places. Loves to dine at restaurants, where she really puts it away—plates of pickled fish, thick cabbage soup and cutlets, piles of potatoes and dark, moist bread, ice cream, chocolates, Chinese food. Incredibly, she holds fast at 92 pounds—which worries her husband, but not Galya. Worry just isn't part of her vocabulary. Neither, in fact, is English, or any foreign language. It couldn't matter less. Galya doesn't need words to communicate all the confidence and camaraderie of youth today. Galya, right, in a pinch of salt-and-pepper tweed—a John Meyer skirt: wool loomed in America, $21, Lord & Taylor, New York. Napier chain. Jack Gilbert cgin. Colo boots.

ARMAND DE ROSNAY

Galya in plushy grey calf shirt and pants, above, square in the middle of Red Square—gilt-buttoned shirt open over a man's white silk muffler and golden watch chains. By Joan Kavanaugh; shirt about $125; pants about $70. Bloomingdale's; Carson Pirie Scott. Doro muffler. Chains: Trifari, Jack Gilbert. Sandor Goldberger rings. Golo boots. Zigzag fur flic cape, right, streaking out scarlet, purple, and white from hooded collar to thigh—Galya tosses it on like a shrug, best looking way with turtleneck and pants. Lapin cape and snap-on hood designed by Chombert for the Minerva Collection by Evans. Best & Co.; Shillito's; Evans, Chicago; Sanger-Harris. White turtleneck by Mic Mac. Red jersey pants by Magoo. Gloves by Kislav. Boots by François Villon.

THE BEST-LOOKING GIRLS
Galya in Moscow's
Red Square...
with a flurry of furries

ARNAUD DE ROSNA

THE BEST-LOOKING GIRLS

Galya in lake-dotted Sokolniki Park...and a tandem of tunics

Galya takes brown knit lying down, left—that's how easy this little boat-necked tunic is; a brace of brassy belts and a pair of suede boots and the look is really done up bright and brown. Tunic dress, of wool knitted in America; $55. Dress and belts (by Elegant), at Jax. Boots by Golo. Chamois suède tunic and pants, right, blond and lean just like Galya herself—and supple as old beat-up jeans; a knotted black scarf and a couple of grommetted belts take it leafing through the sun-flecked greenery. Tunic and pants by Viola Sylbert for Samuel Robert. About $80, each. Bonwit Teller; Nan Duskin; Neiman-Marcus. Sally Gee scarf. Belts by Elegant.

ARNAUD DE ROSNAY

THE BEST-LOOKING GIRLS

Galya...trailing around Moscow in long-muffled jumpsuits

Galya's headed home, left, in a black-cat jumpsuit and nine feet of fringey white scarf—slim as a shadow on the street where she lives, just steps away from this mellow conclave of old wooden houses in Moscow. Jaeger wool knit jump; about $75. Bergdorf Goodman; Julius Garfinckel; Hudson's; I. Magnin. Doro scarf ring. Elaine Starkman wristband. Shiny black boots from The Whip, Rome. A jump of wine-red jersey, right, and Galya lolling in the Lenin Hills—fringed white crêpe rippling from the shirt collar, the Moscow river rolling in the background. Jumpsuit: Christian Mann for Adolph Blank; Jasco worsted jersey knitted in America. About $90. At Bergdorf Goodman; L. S. Ayres; Harold's; Frost Bros. Monet chain. Golo boots. Both pages: David St. David scarf.

ARNAUD DE ROSNAY



THE BEST-LOOKING GIRLS

Jacqueline Bisset... and the wrappy-snappy short coats

Jacqueline Bisset is a young English beauty—actually half Scottish, part French—with huge, unflinching grey eyes and a delicious slow smile. At her school, the Lycée Français in London, her nickname was Biscuit—and it's beginning to look as though Hollywood is her piece of cake. Spooned at the last minute into *The Detective*, with Frank Sinatra, she went on into *Bullitt*, with Steve McQueen; then it was up, up, and away in the star-loaded movie version of the novel, *Airport* (she plays the stewardess of a crisis-ridden jetliner). Tall, long-legged, and prancy, she studied ballet for years, but decided "I was too big, too many bones." She still adores dancing—also riding or walking for hours in any weather, which is just where these coats come in. . . .

Jacqueline, right, in a short, sashed, wrappy coat of smoke-blue herringbone tweed with four square pockets; tweed pants to match. By Victor Joris for Cuddlecoat, of wool and nylon; about $130. Bergdorf Goodman; Bramson; Sanger-Harris; I. Magnin. Cerruti hat. Jack Gilbert chain. Hansen gloves: Bloomingdale's.

Navy-blue vinyl, below, very light and supple—a short, shiny, swaggery trench-coat, buttonless and belted. Vinyl pants to match. By Don Simonelli for Modelia; about $125. Bergdorf Goodman; Hutzler's; Jacobson's, Michigan; Neiman-Marcus. Hat: Jackie Rogers. Muffler: Sant' Angelo for Crescendoe-Superb. Coiffures, these eight pages: Carrie White of Beverly Hills.



BERT STERN



THE BEST-LOOKING GIRLS

Jacqueline Bisset... the snap-shiny purple coat, gypsy-boy hat

The Biscuit again—Jacqueline put together the way a dashy, smashy, pretty girl wants to be right now: everything thrown together apparently at random, yet it comes out looking super.... Ingredients here: a purple safari coat made of wonderful new un-stiff vinyl fabric—pliant, crushable, soft as rain. Red pants. Lilac scarf, wrapped and knotted. And a crushy green gypsy-boy hat—close-upped, left—clapped on at a sporting angle....Vinyl coat, snap-closed down the front, yoked like a cowboy shirt, with four flapped patch pockets. By Luba for Elite, of vinyl (Comark fabric). About $85. At Bonwit Teller; Julius Garfinckel; Dayton's; I. Magnin. Red Orlon pants by Alberoy. Hat of green velours, ribboned and edged with grosgrain, by Blades. Scarf, both pages: Burmel.

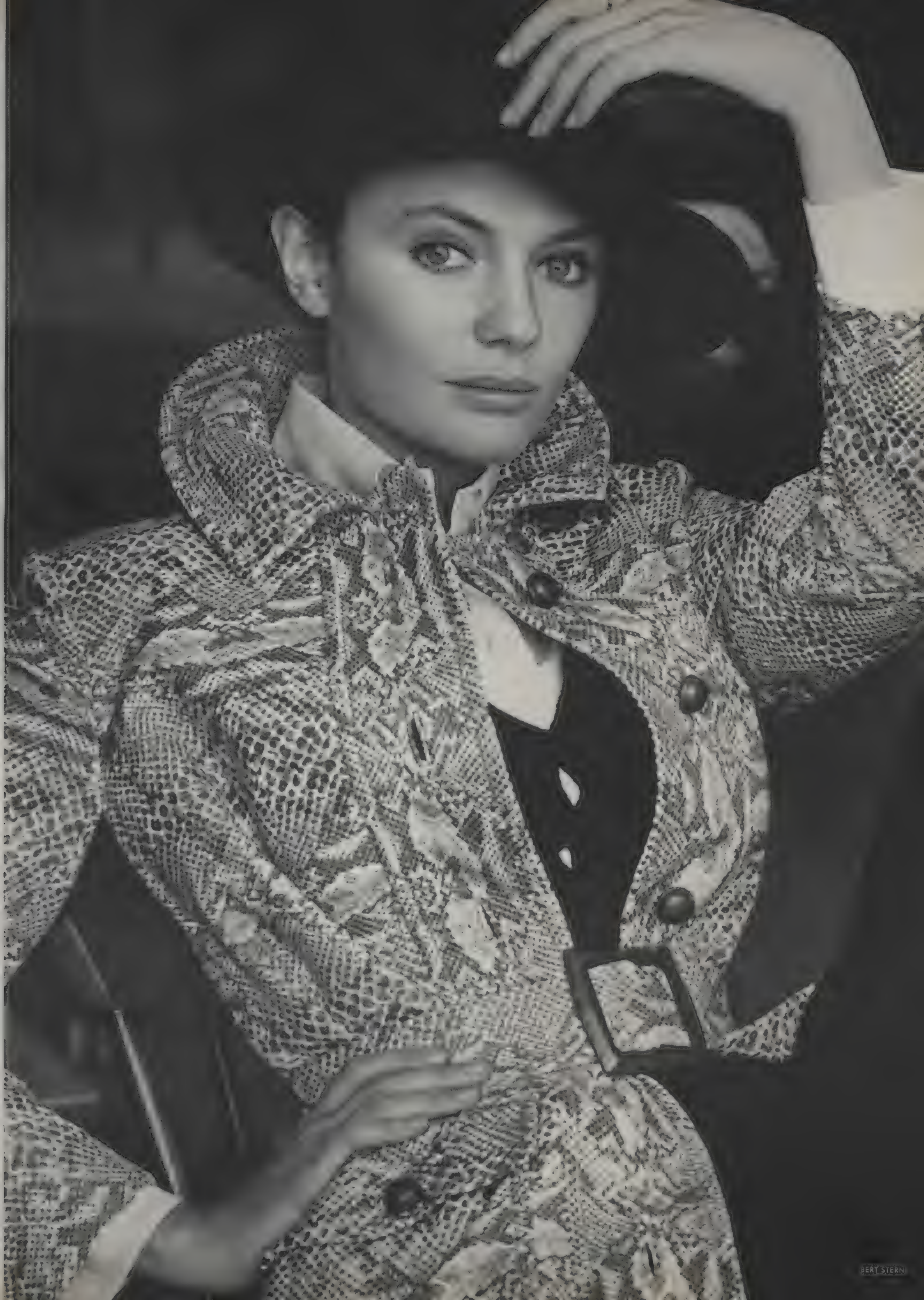
BERT STERN

THE BEST-LOOKING GIRLS

Jacqueline Bisset... the longest coats, and a wizard lizard



Jacqueline takes the long blue line, left: a guardsman's coat in navy wool, braced with a double row of brass buttons, a bright-red lining. By John Meyer, of wool loomed in America. About $90. At Lord & Taylor; Woodward & Lothrop; Halle's, Cleveland. The longest hunting-coat, upper right, in scarlet Melton cloth; single-breasted, bound in black leather around the collar, pockets, edges. Unlined, marvellously light for its length and sweep. ...By Dia Diodato, of wool loomed in America (Stevens Worumbo fabric). About $200. At Bonwit Teller; Montaldo's. Glentex scarf. Hansen gloves. Extended trench coat, lower right: long, belted, dashing in black Melton cloth, piped with black leather. By Dia Diodato, of wool loomed in America (Stevens Worumbo fabric). About $200. At Saks Fifth Avenue; Neiman-Marcus. Crushy black velours hat by Blades. Fringed white crêpe scarf by David Tesdell. Jack Gilbert chain, shown here and directly above. A whiz of a liz, far right: black-and-white lizardy vinyl raincoat, short, snappy, belted...patch pockets, licorice-drop buttons. Has its own matching pants. Arbé designed by Dorothy Arden, of vinyl (Ivy International fabric). Coat about $110. At Bergdorf Goodman; Julius Garfinckel; L. S. Ayres; Sakowitz. Blades hat.


BERT STERN


BERT STERN

THE BEST-LOOKING GIRLS

Jacqueline Bisset in the brown leather trenches

Short, shiny, light as showers, left—brown crinkly vinyl trench coat with all the trenchy assets: double-breasted, sash-belted, strapped and buttoned at the wrists. Plus: patch pockets and huge rain-shedding shoulder flaps. The most!... By Aquanala, in crinkle patent vinyl (Comark fabric). About $90. At Saks Fifth Avenue; Hutzler's; Harzfeld's; Neiman-Marcus. Shirt: Ship 'n Shore. Wool knit pants: Ginori. Muffled in antique-brown leather, right: Jacqueline in a trenchant little dash of coat—belted, double-buckled, with big-zip pockets and yards of white wool muffling it all. Coat by Highlander, of supple cowhide. About $145. At Bloomingdale's; Wanamaker's, Phila.; Hudson's; Sanger-Harris. Cerruti rust felt hat. Juliano Knits muffler. Hansen gloves.

THE BEST-LOOKING GIRLS

Minnie Beard... in long coats and floods of silver fox



Long arms, long legs, lovely long hands and feet, long streaked hair to the middle of her long back—Minnie Beard comes from a long line of long lines, and she's every inch the heroine of these eight pages. A glorious girl, with brown eyes, clear and direct under dark arching brows, she rides, strides, cycles, and surfs. The world's her beat. These days, it's New York and making belts—"for friends and friends of friends"—belts of bright, buttery suède, cut out, chrome-studded, rampant with astro-mystical symbols.

Minnie Beard in a most romantic hat, right—like a pirate's, in black felt with a sweeping, flipped-back brim. This, from Custom Millinery at Bergdorf Goodman.

The long caped coat, near left: a little bit of cape rolls round the shoulders, a lot of coat swashes down to a good width of hem—black worsted, plus an extravagant silver fox hat tasselled with foxtails. Coat by Ginala, of Stevens Forstmann fabric loomed in America. About $200. At Bergdorf Goodman; Julius Garfinckel; Jacobson's, Michigan; Neiman-Marcus. Thigh-high brown suède boots by David Evins, to order at I. Miller.

The long fur-edged coat, far left: silver fox fluffing all the edges of a Tolstoi heroine's coat—taupe wool, small on top, flaring wide and swinging at the hem, held at the waist with a taupe-leather ribbon. By Victor Joris for Cuddlecoat. At Altman's. Charles Jourdan shoes.

Hat, this page, by Adolfo, at Saks Fifth Avenue. Minnie Beard's coiffures, these eight pages, all by Christiaan of Bergdorf Goodman.





THE BEST-LOOKING GIRLS

Minnie Beard... and how the capes are swinging

Minnie and poncho zippo, left: a big zilver zipper grooves down the front of this grey worsted flannel cape cut with poncho curves over matching straight pants; a fringed grey scarf reins in Minnie's hair, then swings on past cape-hem. By Ginala; Rochambeau fabric loomed in America. About $160. Lord & Taylor; Hutzler's; Hudson's; I. Magnin. Juliano Knits scarf. El Greco boots (buckles added). That magnificent girl in that dark flying cape, right; navy-blue wool lined in red-and-green striped velvet, with a ripple of collar and wonderful swirl over pants; the pirate hat's shown up close a page back. Cape, $160. At Palacio. Black knit pants, Geist & Geist. $32. Bergdorf Goodman.

DAVID BAILEY





THE BEST-LOOKING GIRLS

Minnie Beard in pow-wow knits

Minnie, in one little Indian dress, left—looks like buckskin but is really buckskin-beige wool knit with fringe benefits, a low-slung belt, and chain laced through a plunge of brass grommets. By Goldworm, of wool knitted in America. About $65. Monet chain. Calderon belt. All at Saks Fifth Avenue. Dress, also at Higbee's; Jacobson's, Michigan; Neiman-Marcus. The hugger-snugger dress plus belts, right: spare dark-grey ribs, not much more than an extended snuggy sweater punchy with belts. By B. H. Wragge-Stitches, of wool knitted in America. About $110. At Bonwit Teller; Hutzler's; Rich's; Neiman-Marcus; I. Magnin. Grommetted belts by Calderon and Elegant.

DAVID BAILEY

THE BEST-LOOKING GIRLS

Minnie Beard... all tied up in long knit tops and pants

Super tunic, far left, in yummy blond cashmere with little brass ball-buttons on one shoulder and running down one side—lots of them unbuttoned here over matching cashmere pants. Minnie's tied an Indian-print scarf around her head, letting the tail trail off to the ground. Turnout by Kinross of Scotland. Tunic about $86; pants about $62. At Bloomingdale's; Bullock's-Wilshire. Odyssey scarf. Knockout knit, near left: short, side-closed tunic and straight, wide-ribbed pants, both of black wool-and-cashmere tied up with a fringed silvery scarf. By Giorgio di Sant' Angelo for Dalton. Tunic about $72; pants about $50. Bonwit Teller; B. Forman; Montaldo's; Bullock's-Wilshire. Scarf by Burmel. The long, brown, cardigan coat, right: it's really something, turned out with matching knit tunic and pants—the proportion's just right, and so's the look of the mile-long print scarf. By M. Ferreras for Jones, New York, of worsted knitted in America (Wyner fabric). $120. Turnout at Bergdorf Goodman. The silk scarf by Odyssey. El Greco brogues.



DAVID BAILEY

The girl with the green eyes and honey-gold hair. Joanna. A whisper of a voice and a bang-up smile that lights her whole face. In motion, she's languor and easy grace. Joanna. A fragile Canadian bloom transplanted to Paris and thriving. Travelling all over the world to make movies, with raves following hard on her heels—for her sensitive acting in *Zita*, for stealing the thunder in *Boom!*, and now for her rôle opposite Sidney Poitier in *The Lost Man*.... Joanna, both pages, in a black-and-white scarf and a double-take shirt—black back and sleeves, white collar and front. By Sport Sophisticates, of Avisco rayon-and-acetate crêpe (Onondaga fabric). About $16. Bergdorf Goodman; Julius Garfinckel; Sanger-Harris; I. Magnin. Echo silk scarf: Bergdorf Goodman. Coiffures these twelve pages: Maury of Lewis and Hopson.

BERT STERN

THE BEST-
LOOKING GIRLS

Joanna Shimkus ...double take in black-and-white


BERT STERN

THE BEST-LOOKING GIRLS

Joanna Shimkus... go-getter sweaters in black-and-white

Joanna in patches and stripes, this page: at right, a white wool sweater with long sleeves patched up in black... below: four slanting white stripes on black—a long sweater shaped like a herald's tunic with long trumpet sleeves. Both by Geist & Geist of wool, knitted in America. Each about $32, at Bergdorf Goodman; Hutzler's; Rich's; Sakowitz; Joseph Magnin. Sheffield watch.

X marks the sleeve, left, and one side of the black cashmere sweater Joanna wears here—white lacing pulled and crossed through shiny white grommets. Giorgio di Sant' Angelo for Dalton. About $65. At Bonwit Teller; B. Forman; Montaldo's; Neiman-Marcus.




BERT STERN

THE BEST-LOOKING GIRLS

Joanna Shimkus... one pearl, two knits

Joanna's got the knit knack, left – and so does this easy little shirt-dress in beige wool knit buttoned all the way down the front, and held by a wide and shiny grommetted belt. By Patrick Porter for Rona (Duplex International fabric). About $60. At Bonwit Teller; Gidding-Jenny; Sakowitz; I. Magnin. Belt by Elegant: Bonwit Teller. Coiffure by Hugh Harrison. Revved-up red, right, raring to go for the long and the short of it: a long-line shirt-tunic with tab front and high-buttoned pockets belted over a short matching pleated skirt. By Leslie Fay, of double knit wool, knitted in America. About $50. At Best & Co.; Marshall Field; Neiman-Marcus; J. W. Robinson.





THE BEST-LOOKING GIRLS

Joanna Shimkus... all the right coats for pants



The longer slicker, far left—black vinyl, side-zipped. Pierre Cardin-New York. About $165. Bonwit Teller; Joseph Horne; Swanson's. Ginori white wool pants; $36. Bonwit Teller. Geist & Geist white turtleneck. The stable boy coat, centre left, in a mad-about-plaid of dark brown, light brown, off-white wool. By Anne Klein. Coat, about $150. Pants, about $70. Saks Fifth Avenue. Latinas shoes here and at left. The long, shaped hacking jacket, left: black petitpoint wool with slanted pockets in the flare of the skirt; about $120. Wool plaid pants—grey, red, black; about $75. Ivory stock-shirt of satiny crêpe; about $45. By Anne Klein. Saks Fifth Avenue. Sandor Goldberger rings. Napier bracelets.

THE BEST-LOOKING GIRLS

Joanna Shimkus... laced in suède tunics

A couple of nifty blondes, left—it's Joanna and a glovey blond suède tunic-dress with suède lacing through golden grommets and a slash of pockets low on the waist... great to wear as is or over matching suède pants. By Viola Sylbert for Samuel Robert. About $115. At Henri Bendel; Nan Duskin; Marshall Field; Neiman-Marcus.

The laced tunic-dress, right, this time of soft fake suède in a wonderful russety colour held by rawhide ties; opened here to show a skinny ribby white turtleneck and a glimpse of chamois pants. Tunic by Günter for Project II (Pervel fabric). About $110. At Saks Fifth Avenue; Hutzler's; Dayton's; Swanson's. Geist & Geist wool sweater, knitted in America; $20. Saks Fifth Avenue.


BERT STERN



Tip-topper length for pants, left: wrapped and belted charcoal-grey wool long as an everyday shortcoat, with steely buttons, giant pockets, and a lean lengthening look over matching pants. A woolmark turnout by Pendleton. Coat, about $85; pants, about $28. Hutzler's; Marshall Field: Meier & Frank. Neck-tied shirt in brown-and-white stripes: Ship 'n Shore, of Dacron and cotton.
Joanna muffled like an Eton boy, right, in yards of knitted stripes—grey, black, white—over grey knit pants and a long grey tunic, yoked with grey fleurs-de-lis on white.
B. H. Wragge-Stitches wool pants turnout, knitted in America. About $130. Bonwit Teller; Burdine's; Swanson's; Bullock's, all stores.
Echo muffler: Bonwit Teller Espresso Shop. Saint Laurent bracelets.
The zipped ivory wool sweater, far right, that grew and grew till it became a coatdress—and the perfect little coat for a black turtleneck and pants. Sweaterdress by Andiamo. $70. Macy's Little Shop.
Sandor Goldberger choker.
Roger Van S bracelets.

BERT STERN

THE BEST-LOOKING GIRLS

Joanna Shimkus...
a long day's line



THE BEST-LOOKING GIRLS

Ali MacGraw ...the brightest gleam in satin

It can happen here. Top model becomes top movie star: since *Goodbye, Columbus* it's hello, world. Now the clamour's for more of the girl with the long trim limbs and dark-chocolate eyes. Okay. She starts her second movie, *Love Story*, this autumn. Meanwhile, she's living in a New York apartment furnished in flora: "I'm a flower freak. I'd die without fresh flowers around. I have to have them all the time—instead of food if it has to be a choice." On these four pages, Ali blooms in satin, the newest gleam for all hours everywhere. The wrapped head, left: Ali winds a small turban out of a navy satin scarf and loops the ends as an ascot in front. Ali in satin with the fringe on top, this page: belted navy shirtdress with stand-up collar, golden buttons, puffed skirt—all duded up with a long, fringed white satin weskit and a fringe-whiskered white ascot. By Junior Sophisticates, of Durene cotton and Acele acetate (Bloomsburg fabric). About $180. At Lord & Taylor; Hutzler's; Gidding-Jenny; Joseph Magnin. Tights by Bewitching. Ali MacGraw's coiffures, here and the next two pages: Maury of Lewis and Hopson.

BERT STERN



THE BEST-LOOKING GIRLS Ali MacGraw...

alltime black-satin shine

Slippery black crêpe-back satin, left, slides right into a plunge of golden grommets laced with black cord – a great little slink-type dress to wear any time you feel like it, and that means any time at all. By Scott Barrie, of Celanese acetate and rayon (Onondaga fabric). $60. At Best & Co. Vendôme bracelets. Tights by Schiaparelli. Boots by Palmroth of Finland, at I. Miller.

The shirtdress you wear all day, right – and all night – and all year. Supplest black crêpe-back satin unbuttoned and snugged in at the waist with metal-shine scales. By Raffaele, of Celanese acetate and rayon (Chardon-Marché fabric). About $90. At Saks Fifth Avenue; Halle's, Cleveland; Frederick & Nelson. Necklace by Georg Jensen. Belt by Elegant. Tights by Bewitching.


BERT STERN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The unlikely outbreak of peace. . . . *Come, Let Us Play God,* a fascinating book by Leroy Augenstein, a biophysicist, who asks a series of basic questions, both ethical and scientific, which do not have immediate answers but which must be determined within the next twenty-odd years because if the wrong decisions are made now, the future may be lost without nuclear destruction; Dr. Augenstein plays fair by giving sensible supplementary information for his questions that include what are our attitudes toward gene manipulation, how do we solve the problems surrounding abortion, how much time do we have.

PEOPLE ARE TALKING ABOUT . . . *The Peter Principle: Why Things Always Go Wrong* by Dr. Laurence J. Peter and Raymond Hull who explain the state of the world: "In time, every post tends to be occupied by an employee who is incompetent to carry out its duties," and the corollary, "Work is accomplished by those employees who have not yet reached their level of incompetence." . . . Joan Baez's tender and loving *David's Album* which she sings in honour of her husband, David Harris, who has gone to prison for three years because of his opposition to the draft; especially her song, "Green, Green Grass of Home."

PEOPLE ARE TALKING ABOUT . . . *Promenade,* a ridiculous hit musical that crowds some good loud young voices into a show that sounds like seepage from a 'forties musical taking off on a musical of the 'twenties. . . . The album *We Were Happy There* with music by a young American, Carl Davis, but the lyrics and the singing by a young Englishman, George Howe, who is interrupted by narrative asides by Sir John Gielgud, all the words nagging away at Britain's past foolishness, sounding sometimes like Christopher Robin gone sour, and sometimes rising to bobbing, delicious melodies, especially the cut of the title song.

PEOPLE ARE TALKING ABOUT . . . Johnny Cash on television with his greasy, potlikker voice, as ingratiating as a man selling cancer cures in a bottle from the back of an 1880 wagon. . . . The pro-Arab stance of the Students for a Democratic Society, pointed out in an article by Thomas R. Brooks in *The New York Times Magazine.* . . . The $1,948,000 spent by Japanese collectors at a Christie auction in Tokyo for, among other paintings, a Modigliani, a Renoir, a Bonnard, a Daubigny, a Pascin, a Gauguin, and a Monet, plus some extraordinary Chinese art. . . . The complicated simplicity, the clarity of movement of the new ballet *Dances at a Gathering* that Jerome Robbins designed for the New York City Ballet, making the dancers walk at times across the stage with a fresh splendour.

PEOPLE ARE TALKING ABOUT . . . The emergence of the word "purity" used to explain their kind of mind by campus rebels and the emergence of the word "civility" used by college administrators before resorting to a bust. . . . *The Love Machine* by Jacqueline Susann who writes with the skill of a half-blind amateur doing a pedicure in twilight. . . . Marcia Haydée, a principal dancer with The Stuttgart Ballet, who is young, exact, thin, ravishing, delicate as a thread, strong as molybdenum.

LEONARD COHEN, over thirty, is a mind-opener for the young. Elusive, driven, with a powerfully soft voice and a trapper's walk, he has written songs, poems, and two novels, *The Favourite Game* and *Beautiful Losers*—all with the cadence of "invisible songs." (A verse from one of his poems, "My lady can sleep/ Upon a handkerchief/ Or if it be Fall/ Upon a fallen leaf," has been a subway graffito at Columbia University.) A Canadian, Cohen lives in transit over the earth, brown eyes wary, nostrils on guard, uniformed in this withered leather jacket in the right pocket of which he still fumbles for the Moroccan squirrel that once lived there. Fame he wears less easily, worrying his way between the easy paths of star and hustler. Offered this year in Canada the important Governor General's Award for his collected poems, he tussled for days between the honour versus the admission of his worth, finally telegraphed: THE POEMS THEMSELVES FORBID IT ABSOLUTELY. He said: "Art is the verdict you give to writing that is important, but to write *for* art is wrong." On his two record albums Cohen sings indifferently, as if half his attention were around the bend. Why his poems and his songs, from the moment of "Suzanne" in 1967 on, should find such grace with the young surprises him. "I thought I was speaking to my own generation"—the young of the 'fifties trapped, in the United States, in a tight scene. He sees in his nationality a clue. "We have a secret. It may be a nominal one, but it is 'We are not Americans.' . . . I grew up in a heroic background. The young have no landscape." To colour them a landscape of the heart they have Leonard Cohen.

PENN





FATHER FIGURES, NOW

Honour thy who?

The young
still listen
more to pop

than to Pop?
Here,
men they mind,
assembled by

Peter
Max,
a father
figure, too.

Test your Y.Q. (youth quotient)
by identifying each.

FAILING THAT, SEE PAGE 167

peter max

52 doers, goers, thinkers, none over 25, all on the way up, riding the YOUNG ZOOM



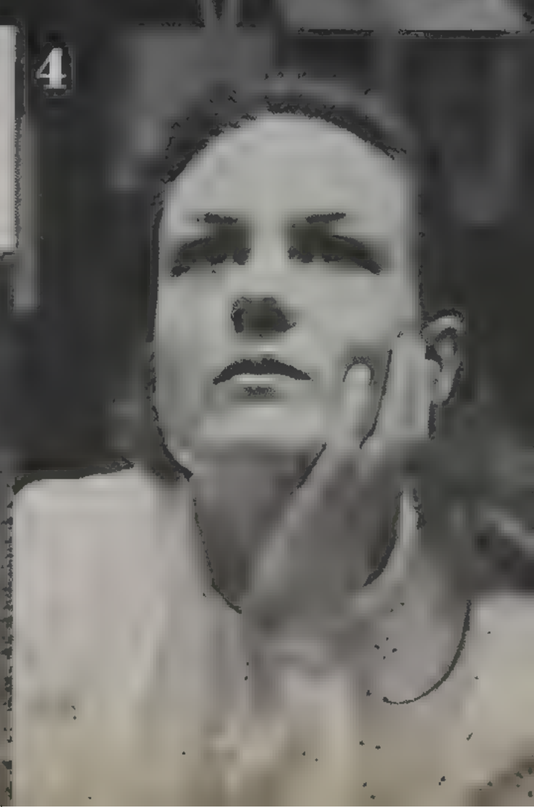
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1. John Olsen, 25, a thermonuclear scientist from Ohio, uses laser beams as tools at Oak Ridge National Laboratory in the touchy, pressing problem of how to make nuclear fusion reactors start reaction. An unassuming man who canoes with his wife and two children, Olsen, other scientists said, breathes the thin air of genius. **2. Linda Meade,** 24, a small, enchanting biochemist with a laugh twice her size, came from West Virginia hill country at 19 to take on New York and, with precision, passion, and humour, to earn a Ph. D. Now her research at the City University of New York on the metabolic mechanisms of certain bacteria may help lead to the control of cancer. **3. Mike Heizer,** 24, an artist from California, photographed here in one of his earthworks, often undertakes digs on commission from art patrons who never see the results. This September he plans three vast "land projects" in Nevada desert land. **4. Dobi Adeane,** 24, opened the Hamet Gallery in London last December and lit right into a series of carefully planned, sell-out exhibitions. One of her best: the work of Augustus John, who was her godfather. **5. Laura Nyro,** 21, writes songs other performers grow fat on. A hip druidess, she sings her torchy songs in a curious wide-ranging voice, changeling, intense, on her new and third album, *New York Tendaberry*. **6. Christopher Parkening,** 21, classical guitarist, is both an undergraduate student and a music professor at the University of Southern California. Trained by the great Andrés Segovia, Parkening has cut three albums. Tall, blond, with an outdoor gleam, he runs a mile a day, is Western United States All-Distance Fly Casting Champion. **7. Julie Baumgold,** 24, is a journalist like a cream puff with a knife baked in it. Pretty, girly, she attacks so sharply in her articles for *New York* magazine, that, for one recent blast, her life was threatened. **8. Alan Saret,** 24, eccentric, romantic, brooding, an artist trained as an architect, shapes startling experiments from such ordinary materials as chicken wire. **9. Stan Lathan,** 24, and **Ray Richardson,** 23, direct and produce *Say Brother*, Boston's first television program for, by, and about the Black community, a show these two calm, competent men keep flexible, controversial, joyously alive. **10. George Greenough,** 24, a blond, quiet wizard of hydrodynamics, has radically changed the design of surfboards. In this photograph from the film *The Fantastic Plastic Machine* he rides, kneeling, a board like a flexible spoon-bowl.

CLAUDE PICASSO, 22, PHOTOGRAPHS

1. Son of the great painter Pablo Picasso and Françoise Gilot, **Claude Picasso,** motored by "creative anxiety," took all the photographs here of the young in Europe except this one of him with his American wife, the actress Sara Lee Schultz—taken by Catherine Leroy. A goal-setter and getter, he prefers New York to Paris: "Most of my generation in France is not aware of the realities of this world." **2. Catherine Leroy,** 24, blond, lark-boned, spent almost three years in Viet Nam taking gut-bold photographs. Concerned now with what next (a book on Viet Nam? on the gypsies?) she said, "In Viet Nam, if you have a lot of courage and a little talent, you can manage." **3. Jorge Donn,** 21, a long-muscled, cat's-eyed, electric dancer from Argentina, now with the unique Belgian-based ballet company of Maurice Béjart who helped shift dance from its classical roots into disciplined improvisation. **4. Madelyne Delcroix,** 23, the world champion of aerobatics, began to fly in 1962, now owns a Czechoslovakian Zlin plane built for aerobatics. Married to a mechanical engineer, this sunny, nerveless muffin remembers being afraid only when she first flew double eights. **5. Sophie Troubetzkoy,** 23, all blue-eyed blond frivol outside, is a sharp-minded stockbroker in Switzerland, author of a book, *Puts & Calls*. Schooled in Paris, she skidded into the stock market in New York before moving to Geneva. **6. Les Irrésistibles,** four American boys, two 17, two 18, drummed up a school-dance rock combo in Paris, caught a recording contract with Columbia, and, in 1968, their first smash song, "My Year Is a Day"; their dizzy success is threatened by college in the United States. **7. Patrick Modiano,** 22, a bony rail with Mesmer eyes, won in France the 1968 Roger Nimier prize for his first novel, *La Place de l'Étoile*. Now finished with a second, he began writing songs at 17 to support his mother. "I am more interested by old age than youth," he said. "In order for the world to go on, it has to be reasonable in the end."

At 22, a heroine of Northern Ireland's civil rights fight, BERNADETTE DEVLIN, M.P.





Polly Devlin, 26, no relation to Bernadette Devlin, above, interviewed the youngest Member of Parliament at dinner there. Both Devlins come from Northern Ireland, both are passionate, both blond. Polly Devlin, who has been on the writing staffs of British and American Vogue, has just returned to live in England with her husband in either an 1802 rather Gothic house or an 1802 Georgian house, depending on which spouse wins.

BY POLLY DEVLIN

Bernadette Devlin is a fiery, strong-headed, stouthearted Roman Catholic Irish girl who, while a student at Queen's University in Belfast, Northern Ireland, and on her twenty-second birthday, became the youngest woman ever to sit in the British House of Commons as a Member of Parliament.

Her election was a sensation and, indeed, sensation grows around her wherever she goes. She is unsensational to look at. Five feet two with an energetically round body, a face that searches for its own edges, and a marvellous grin, she has the look of a schoolgirl who has been playing strenuous hockey and hasn't tidied up yet. It is only when she begins to speak, with enormous intensity and passion, using words with delicious felicity and an appealing ambiguity, explaining her earnest and totally uncompromising beliefs and ideas, that she shows her spectacular and courageous spirit. She gets slightly distressed and amused when she is hailed a folk heroine, a Joan of Arc, a leader of the people. "The whole thing just happened, really," she said, "and it's a bit bewildering and a bit amusing all this heroine stuff as I'm an ordinary person, really."

She has a fierce and glittering courage, bestows total loyalty on those she respects and equal contempt on those who fall below her standards. One of these failures, in her eyes, is the former Prime Minister of Northern Ireland, Terence O'Neill, whom many Northern Irish citizens of both denominations regarded as a liberal and well-disposed man who might possibly be able to unite his riven country into some kind of compromise. "He's a gutless creature," Miss Devlin flared. "He hasn't the courage to have convictions. He wanted it both ways. He wanted a vote of confidence *and* the status quo. He made speeches à la De Gaulle, appealing to the Protestants to stretch out their hands to the Roman Catholic population. Stretch out their hands indeed! He was part of the context we were working against. For very soon after, the continuing brutal police tactics, the negative reaction to our efforts, the destructive statements and attitudes from government officials led us to believe that (Continued on page 172)

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MERSEY BEAT

Beatles Top Poll!

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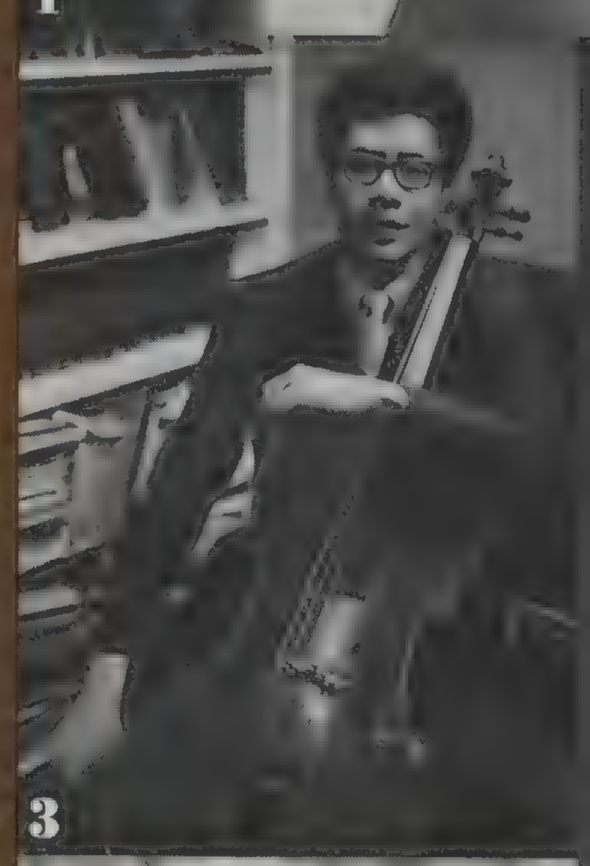


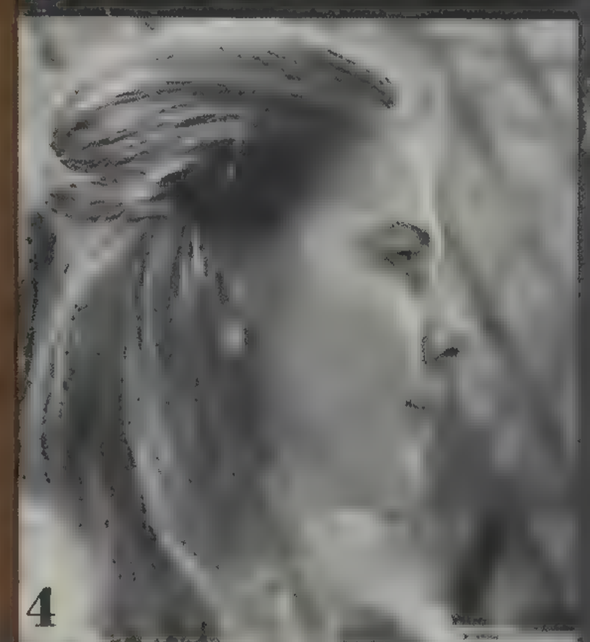
1. Robert DeLeon, 18, works full tilt as a reporter on Long Island's *Newsday* and as a student at Columbia University. Grave, bright, lean as a penknife, he was the youngest editor ever of the Morehouse College yearbook when Martin Luther King, Jr., was killed; he rushed in a section on Dr. King, won national attention and his job. **2. Richard Cragun,** 24, of The Stuttgart Ballet, flashed clear as one of the greatest male dancers in the world. A Californian, part American Indian, he adds athleticism to technique, humour to control. **3. Procol Harum,** five British musicians and their house poet, all under 25, write and play rock with wit, grace, and style. Cheeky, gentle boys, they show in their album *A Salty Dog* an uncommon discipline. **4. Michael Douglas,** 24, son of Kirk Douglas, is an actor with spare, driftwood good looks. Serious, uninflated, he starred in one movie, *Hail, Hero!,* butters his art in live theatre. **5. Lola Falana,** 23, a leggy nightclub dancer glistening with energy, was picked by director William Wyler as his newest, out-of-almost-nowhere star. Dowsing for stars, he rarely misses. **6. Jann Wenner,** 23, founded and edits *Rolling Stone,* the most influential, balanced, and thorough of rock journals, bringing it in two years above ground, a money-maker that jumps the generation gap, reporting Wenner's belief that "dope, rock and roll, and taking a billy club over the head are the shared experience of young people today." **7. Bernadette Peters,** 21, like some jewels, small and square-cut, blinked, sang, and tapped her way to success in the Off-Broadway musical *Dames at Sea,* now counts offers like daisy petals. **8. Daria Halprin,** 19, and **Mark Frechette,** 22, are non-actors chosen for looks and banked fires by the powerful Italian film maker Antonioni to star in his first American film *Zabriskie Point*—a prize with hazards, like a lottery. **9. Dale Elliott Graham,** 24, a sparky blond microbiologist, works at Oak Ridge National Laboratory on the intricate, important life-stuff DNA; her special field, DNA in Bermuda land crabs, "irritable darlings." **10. Charles Munroe,** 25, a lean and speedy entrepreneur, president of his own company, multiplies money doing what amuses him. Now producing films, he once worked for a brokerage firm: "This is more exciting; I'm part of something they'll read about on Wall Street." **11. Anne Waldman,** 24, a poet, heads the Poetry Project at St. Mark's In-the-Bowery, a live, lively forum for New York's young poets. With her husband she publishes a magazine of poetry, plus books and pamphlets. A doer, she tells unpublished writers to go print their own stuff. **12. Johnny Winter,** 25, a fantastic blues guitarist from Texas hurtled into fame early in 1969 like a man jumping through a window. A "cross-eyed albino," he holds his fame by being as good at blues as a Black. **13. David Wall,** 23, a red-haired, white-hot dancer with the Royal Ballet, may be the first international male star to rise from the English company. Easy in a startling range of rôles, he now stars in ballets choreographed especially for him.

1. James Taylor, 21, a loping exclamation point with a down-homey voice, writes, sings, and plays guitar to his own songs with a relaxed, savvy folk-blues-rock that made his first record a 1969 win. **2. Jonathan Lear,** 20, a senior at Yale University, majoring in modern China history, edits there *The New Journal*, a head-long, brainy review of ideas stabbing "the superstition that we don't have answers to our major problems." **3. Earl Madison,** 24, a soft-spoken cellist with a stun of awards, jumped from the Pittsburgh Symphony Orchestra to play concert duos with a bassist. Easy with his art, he scoots from classics to advanced jazz to blues-rock. **4. Harriet Crawley,** 20, an astonishing British girl, had her first book, *A Degree of Defiance*, a report on European student unrest, published and praised in England last May. Now working on a novel, she reads history at London University, and writes—with her third hand—for the *Daily Mail*. **5. Paul Williams,** 21, writer and guru emeritus" of rock criticism, founded in 1966 *Crawdaddy*, the first magazine of rock for and by kids. Now, Williams, who wrote the deep-probe book of rock, *Outlaw Blues*, has sloped into the California woods to write "a part of a novel," and a rain of articles. **6. Christopher Hampton,** 23, an Englishman with a devastating small-boy smile, tripped over success when his first play was produced at Oxford University while he was an undergraduate. That play, *When Did You Last See My Mother?*, made it next in London, Amsterdam, and Zurich. Second play, *Total Eclipse:* second hit. Now Hampton works on a film script, a novel, another play. **7. Ann Jenner,** 25, serene, chocked with laughter, one of the young brightest fires of the Royal Ballet, blooms in rôles (in Coppélia, for one) that let her act: "Dancing, for me, is stepping inside someone else." **8. Oliver Knussen,** 17, an amused, outsized Teddy-bear boy, composes and conducts music in England like a happy prodigy—which he is. An uninhibited composer, he can mix a tarantella and a Charleston. At 15, Oliver first conducted, with "a series of karate chops," the London Symphony Orchestra playing his first symphony.


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THE LIFE-STYLE THAT ROCK UNLEASHED



BY ELLEN SANDER, **above, at 25 a rare bird—the bird who writes with authority and passion about rock music, the pop scene. A dropout from Hunter College in New York City, this small, super-bounce girl with a woman's eyes and a boy's grin is writing a book on the rock life. Rock has given her, she said, her "life, living, and livelihood."**

Rock 'n' roll is such friendly music. No wonder we love it. Simple and straightforward at its best, courageous and flamboyant in its most glorious moments, it has an eagerly faithful audience, the joyfully committed disciples. Rock has worked as a catalyst for this aroused and articulate young generation.

The recognition of rock as a significant cultural entity is, by extension, the recognition of the young as a potent social force. The most auspicious aspect of the Technicolor bloom in the rock garden is not the music itself but the social dissatisfaction, political unrest, and the determination to remedy it through the romantic, freewheeling alternative life-style which rock has unleashed.

Rock is the music of the technological children. Though protest music has ceased to be proper nomenclature for rock material, rock protests everything (including its own limitations) and seals its wistful spirituality with affirmation. The entire concept is plugged into an enormously powerful amplifier and the electronic jack becomes the folk instrument of the nuclear blues. It creates its own cosmology. It has inspired a characteristic style of fashion, vernacular, journalism, and sexual behaviour as well as an idiosyncratic business community that generates millions of dollars. But rock's most important element transcends these. Rock 'n' roll, above all else, has made a community of its audience, a community that responds and reacts to every beat of the music and every nuance of the style.

Rock's influence is astounding. In 1967, an international hit song, "San Francisco (Be Sure to Wear Some Flowers in (Continued on page 168)



WHY THE YOUNG KILLED MOVIE SUPERSTARS

BY RICHARD GOLDSTEIN,

above, at 25 a grand old man of pop criticism. Graduated in 1966 from Columbia University's School of Journalism where he is now the youngest member of the faculty, Goldstein, who looks like a buccaneer Kewpie, became surfeited with rock, veered to edit the paperback magazine *US* and to write—his hair held back in a rubber band—on movies, television, politics, poetry, and power.

When I was a kid in New York City and they wanted to convince me that the Bronx was more than a series of White Castle stands broken up by zoos and service stations, they'd take me to the Loew's (we pronounced it Low-eez) Paradise. It took two busses to get to that palace on the Grand Concourse, where they held high school graduations in June and showed movies the rest of the year. But we didn't come for the films; we came to see the ceiling.

To understand how the Loew's Paradise looks to a kid, read Dante stoned. Imagine the Taj Mahal in a glass ball, with confetti snowflakes flying round the turrets. Or picture Mount Fuji rearranged into a smörgåsbord. You're getting there.

I remember the box office, with its gilt-by-association, and the pseudo-marble colonnade leading to a lobby graced with Bronx-Tudor furniture. I thought that was what being rich and fabulous was all about, those chairs. I remember feeding popcorn to the goldfish—orange blimps grown flaccid on a diet of unrelieved candy. And the ceiling. One hundred (no, one hundred and sixteen) miniature light bulbs twinkled in a navy firmament. I have to think back to the time I saw Gene Krupa rise out of the orchestra pit of the Roxy and thought he was a robot to recapture the wonder I felt. I remember deciding that the flecks of peeling plaster were supposed to be meteor showers. I barely noticed the movie. With the air conditioner humming languidly in the background, and those palm tree cutouts waving in the breeze, I felt as far away from the Bronx as any kid could get.

I guess that separation from body and circumstance is what going to the movies was all about back then. Years later, when I hitchhiked to Istanbul and visited Topkapi, I was struck by the similarity between the two palaces. Of course, the Loew's Paradise had been built as a toast to the Great Depression, not to a great empire, and it smelled of camphor, not jasmine. But both shrines were meant to convey the impression that magic was contained within. The Turks (who aren't into camp) did it with genuine splendour—fist-sized emeralds and that. In the Bronx, we made do with ersatz opulence, but perhaps that's forgivable, since the power of the Paradise lies in the magic of fantasy.

I haven't been back there since my high school graduation. I really should pay my respects to the old sod before it gets turned into a supermarket. But there's something perverse about that kind of pilgrimage, like showing home movies of a dog that died. Nostalgia can be frightening when your own symbols are involved. So I'd rather forget the Loew's Paradise, along with Pez candies and garrison belts, because the fantasies of one age become the useless relics of the next.

And let's face it—the belle époque of Cinemagic has passed irretrievably into the annals of Nostalgia. Only a few examples of the baroque-dismal in movie houses have survived the stark 'sixties. I still pay homage to Radio City Music Hall, because it's the only place in town that *smells* like the Midwest. But I hear it's being modernized, and that an art theatre will soon occupy that marvellously gratuitous television lounge. Even Times Square is losing what remains of its inglorious past to the influence of glass and poured concrete.

This is an age of modest wars and modest movie theatres. I rage, rage against the dying of the light, but that hasn't stopped promoters from erecting plastic pyramids and velours chambers of horror in the bowels of genuine artifacts. And I'm no happier about those "intimate" Artmobiles, where the seats rock back and forth and it feels like—good God—you're watching a film in some rich friend's living room. I see (Continued on page 170)



HARRY BENSON



NOT-SO-EASY RIDERS: DENNIS HOPPER, PETER FONDA

Not boys, these two. Men. Fathers. Old enough to be counted out by the young on these pages. So what makes *Easy Rider*, their new film, so young-hot? Since they wrote it (with Terry Southern) and both star in it, with Hopper the director and Fonda a producer (with associate producer William Hayward), they deserve what they got. In a simple plot they take two young men—Fonda and Hopper—on motorcycles from Los Angeles to New Orleans, tripping all the way over obvious love-hate attitudes to and about hippies. Moralizing, prejudiced, sentimental, they have nevertheless made a film of slamming power and beauty, a film sustained by plain honesty: of landscape, of character, of performance. Plain honesty—the refusal to be as expected—keeps Fonda and Hopper inscrutable. Straddling generations, they come on funny, wary, dead-serious, freaky, idealistic, shrewd, and not alike. Dennis Hopper, an exceptional actor, photographer, and artist, is a champion discloser of unexpected beauty. Peter Fonda has sense and subtlety far outriding his image—slouched on his bike, his arms slack on the high handlebars—as unchallenged king of "motorcycle movies," a Hollywood genre now as fat as surfing movies were. Fonda and Hopper sometimes call *Easy Rider* a motorcycle movie: The promise of Peter Fonda on his bike brings rewards. But *Easy Rider*, made for around $300,000 or close to Fonda's salary in one-and-a-half motorcycle movies, is something else—a fresh, vital event. Fonda and Hopper are what they filmed. "That's what paid off for us," Fonda said. "Because it's all real."





THE YOUNG SHIRT -AND

MARIA MAJORANA DELLA NICCHIARA

MME. BERNARD CAMU AND SON

Just take a look around. Everybody's into shirts and ties and they've never, ever looked better. Raging around all ages and hours—you can't keep a good look down. It's all in how you tie it, how you swing it. And when you've got it, flaunt it!...Our tie-and-shirt tale opens on the roof of the Palazzo Borghese in Rome with **Marta Majorana della Nicchiara,** far left, a seventeen-year-old Sicilian beauty spiffed out in a crisp white shirt, cuffs flicked back over the wrists, with a red-white-and-black print scarf tied bandito-style under the collar—pure snapdashio with a little black velvet bolero, black pants....More than enough ties to go around—**Mme. Bernard Camu,** near left, loops two from Saint Laurent over her shirt of heavy white lace from Annacat. One white silk, one black, both thickly knotted like men's cravats and strewn with chains. Her barefoot boy Olivier plays it like a cowboy with a Western belt and black chiffon tied under the unbuttoned-down of his Brooks Brothers shirt.

-TIE SET

JACK ROBINSON

PILAR CRESPI

ELIZABETTA CATALANO

THE YOUNG SHIRT-AND-TIE SET



MARTHA LAYCOCK

JOHN ENCOMBE

Wild for shirts and ties? **Pilar Crespi,** far left, is. This seventeen-year-old Roman dazzler loops a couple of tawny brown-beige-and-white silk scarfs at the neck, wraps them together with gold chain, and lets the ends pour to her knees over her black crêpe shirt and pants. The attending bit of fluff is her Yorkie name of Snoopy. . . . Took the shirt off his back, she did—**Martha Laycock,** near left, luvly young Londoner, was photographed in David Mlinaric's London studio wearing David Mlinaric's printed shirt. He found it at Deborah and Clare, and she liked what he found—red and black Paisleyed on sheer beige voile. Tucked it into blue jeans and fuelled pattern with pattern—her own long ribbony scarf tied twice around the neck and flipped frontward. It's maroon silk printed with blue, black, and pale pink, and Martha found it in a London antique market. You just can't tell where the next good shirt-and-tie look is coming from.

THE YOUNG SHIRT-AND-TIE SET

PRINCESS MARINA WOLKONSKY

Princess Marina Wolkonsky, near right, is blond, beautiful, and looks as if she should be in the movies—and that's where you'll be seeing her soon. She lives in Rome and Paris, and she lives in shirts and ties. Here, it's a delicious black silk shirt with wide black velvet stripes, and a silk Indian scarf tied in the biggest, fattest Windsor knot. That scarf's the sort you see on all the best-looking girls everywhere these days. . . . You can't separate the men from the boys by their shirts and ties. French actor **Jacques Perrin,** far right, and his look-alike nephew Christophe, five-and-a-half, prove the point. Jacques—who scored it big as the journalist in the smash movie *Z*—scores here in a white silk turtleneck from Cardin's men's boutique, with a red cotton handkerchief tied à la bank robber around the neck. Christophe wears galluses over his cowboy plaid shirt with a green Guy Laroche scarf knotted in a very dégagé, sort of under-the-collar way.

JACQUES PERRIN
AND NEPHEW

EWA RUDLING


AVEDON

THE BEST-LOOKING GIRLS
IN FASHION TODAY



Penelope Tree... hey there, fringy girl

Fringe, more fringe, even the fringe has fringe. Fringe all over clothes, maybe a fantasy fringe wig of ribbon or yarn. Longer, fringier, swaying here on Penelope Tree whose great fringy eyes have, by now, become household eyes on two continents. More In-fringing on Penelope, next pages. Satin doll, fringed, left: a little black satin dress with long skinny sleeves, fringe of bright red erupting from the high neck, wrists, and sash. By Bill Haire for Victoria Royal, of Celanese acetate and rayon (Chardon-Marché fabric); about $90. Best & Co.; Jacobson's, Michigan; Carson Pirie Scott. Fake suède, real fringe, right: wrapped and tied dress of Ginza fake suède, khaki-colour, with short fringe up the sleeves, two layers of fringe at the hem, a classic white crêpe shirt underneath. By Ginori (Braude Bros. fabric); about $110. At Best & Co.; Gidding-Jenny; Sakowitz; I. Magnin. Gregory shirt. Boots by Golo. On these six pages: coiffures by Ara Gallant; fringed wigs, designed by Ara Gallant, of fringe by National Braid.



Fringe in totem, left: Penelope in an Indian tunic and pants of rust suède with fringe at every joint—V'd around the shoulders and hips, layered up arms and legs. By Giorgio di Sant' Angelo. At Bonwit Teller; Jordan Marsh, Florida; Sakowitz. Shawl by Patricia Bronstein for El Greco. Shoes by Bertlyn. Feathery fringe, right: soft and breeze-borne from a glossy black leotard. Long black fringe goes all the way up the sleeves, around the legs. Jon Haggins, of Enkalure nylon (Stretchnit fabric); $225. At Best & Co. Back to the Indians, far right: a poncho that's all fringe from a laced yoke, and fringy leggings tied above the knee—both of paleface-beige buckskin. By Patricia Bronstein for El Greco; poncho, $65. At Best & Co. Necklaces, both pages, by Conrado and Claud at Palacio.

THE BEST-LOOKING GIRLS

Penelope Tree...
fringy girl
fringed to the floor

AVEDON



THE BEST-LOOKING GIRLS

Penelope Tree... fringy girl keeping up the fringe binge



V for vest, fringed, far left: navy buckskin pointed over a fringe skirt and front-laced bikini pants of bone buckskin. By Patricia Bronstein for El Greco. Vest, $32; skirt, $32; bikini pants, $18. At Best & Co. Fringing from the hip, centre left: Penelope in a brown suède shirtdress with three rows of fringe, over narrow suède pants with more fringe. By Bonnie Cashin for Philip Sills. At Saks Fifth Avenue; Hutzler's; Higbee's; Neiman-Marcus. Malbé crêpe shirt. Shoes by Bertlyn. Shiny tunic over fringe, left: black satin with low laced front, all-fringe black skirt. By Joel Schumacher for Paraphernalia, of Celanese acetate and rayon (Chardon-Marché fabric), in junior sizes; $50. Hanes tights. Herbert Levine shoes. Fringe, Romans, countrymen, above: a yellow-wigged Tree in a dark-red dress with pointed toga-type hem, white fringe. By Jon Haggins; Enkalure nylon (Stretchnit fabric); $185. At Best & Co. Sant'Angelo tasselled cord. Belle-Sharmeer tights.

THE BEST-LOOKING GIRLS

Olga Georges-Picot ...new looks, new lines in black

Logged, here, jumpsuited and man-hatted in black—a fresh young beauty who was there when they handed out freckles, bright brown eyes, auburn hair, and a passion for acting. In the case of Olga Georges-Picot, daughter of the former Ambassador of France to the U.N., the combination is winning: three of her movies—*Je t'aime, je t'aime; Adieu l'ami; Catherine*—have opened in Paris, and she's just reeled in *Connecting Rooms*, with Bette Davis and Michael Redgrave.

Narrow black knit jumpsuit, this page, zipped to fit like bark on a tree. Stand-up collar, pocket-flaps at the midriff. By Kimberly, of wool knitted in America; about $90. At Bergdorf Goodman; Hudson's; Rich's; Gus Mayer; I. Magnin. Belt by Elegant. Celine shoes at Bloomingdale's.

Hatshape, opposite, manshape in black felt with a wide brim—new topline for pants. At Rakes. Glentex scarf at Altman's. Coiffures, these eight pages, by Carita.

PATRICK LICHFIELD





THE BEST-LOOKING GIRLS

Olga Georges-Picot...long knit tunics, great going over pants

No-sleeves tunic, opposite, turning out great over pants now—this, and pants, both light-grey wool knit. Scooped neck with little buttons, cables, everything long, long, long. We added black sweater and belt. By Pantempos, wool knitted in America: about $46. At Altman's: Hutzler's: Halle's, Cleveland; Sanger-Harris. Pin by Capri. Doro muffler. Calderon belt.

Tunic with coinage, left, Olga in a pure little stretch of white knit wool with long sleeves, pleat down the middle. At neck and wrists. rows of jangling gilt coins. Matching pants. By Francesca for Damon; about $125. At Best & Co.: Jacobson's, Michigan; Gus Mayer. Necklace with more coins: Richard Palan. Accessocraft ring. Boots by Herbert Levine.

Tunic with pockets, above, white knitted wool with long sleeves. cables. Buttons all the way, pants of matching white knit. By Karlana Knitwear. of wool knitted in America: about $45. At Best & Co.; Jacobson's, Michigan. Muffler by Echo. Gloves by Sant' Angelo for Crescendoe-Superb.

THE BEST-LOOKING GIRLS
Olga Georges-Picot...
black-and-white fancies for
skirts and pants



Cowled tunic, opposite, soft and black with long sleeves, elastic waistband, flowy pants. We threw a fringed dotted scarf over one shoulder. Pants turnout: Me+Plus, by Catalina, of knitted Dacron crêpe. Pants, about $23; tunic, about $26. At Altman's: Shillito's; May D & F; Diamond's. Doro scarf at Henri Bendel. Bergère and Capri beads. Sant' Angelo ring.

Starflowers, opposite above, white and fresh on a skirt of black wool knit. Shiny white belt. Wool knit shirt, black and body-clinging. By Gino Paoli; about $130. Bonwit Teller: Montaldo's. Knee socks by Van Raalte. Brogues by Walter Steiger for Pancaldi, at Henri Bendel.

Dress for scarfs, left. black with three front pleats. Touches of white: collar, cuffs, dog—and marvellous flowers on a challis scarf with fringe. Dress by Howard Lawrence for Dalton, of knitted Trevira: about $75. Bonwit Teller; Hutzler's; Julius Garfinckel; Harzfeld's. Scarf by Don Simonelli for Modelia.

Pointed stripes, above, a dirndl of black, white, red: a black brass-buttoned weskit; long-sleeved black blouse. Everything wool knit. By Cisa; about $230. At Bergdorf Goodman; Gidding-Jenny. Scarf: Sally Gee, at Bergdorf Goodman.



THE BEST-LOOKING GIRLS

Olga Georges-Picot ... jumpsuits & co.

Sleeveless jumpsuit, left, of black knitted wool with a sassy little white yoke, lean stretch of midriff where belts find a good home. A short white double-breasted jacket comes along (not shown); we added a long-sleeved black shirt. Jumpsuit by Cadillac; about $130. At Altman's; Higbee's; Frost Bros.; Frederick & Nelson. Belts by Elegant.

Zipped jumpsuit, below, of navy wool knit, sleeveless and snug through the body. Comes with an orange turtleneck; we added a black-and-white checked shirt with matching muffling muffler. Jumpsuit by Zerlina; about $80. At Best & Co. Shirt and muffler by Lady Manhattan, of cotton and Dacron. Sheffield watch. White wrist straps by Ruza Creations. Belts by Calderon.

Tunic laced up, opposite, black Orlon knit with pants of the same—a great look, here, on Olga riding boulder-back in the forest. Down the front and down the sleeves, lacings of black string. By Linda Kaufman for Alberoy. Tunic, about $20; pants, about $18. At Bonwit Teller; Julius Garfinckel; Sakowitz; Joseph Magnin. Ring by Sant' Angelo. Shoes, both pages, by Craddock-Terry at Auditions on Fifth Avenue.

Laced through shiny eyelets, opposite above, a black pullover tunic of double-knitted wool. Big shirt collar, shirt cuffs, eyelets in little groups of four. By STJ designed by Marshall Klugman; $60 (pants not included). At Lord & Taylor.

PATRICK LICHFIELD

THE BEST-LOOKING GIRLS

Brigitte Fossey and the best little sweater looks

French actress Brigitte Fossey, enchanting at five in *Forbidden Games*...enchanting grown-up in *The Wanderer*, a dream-movie translated in full magic from Alain-Fournier's novel *Le Grand Meaulnes*. She's just twenty-three, married, the mother of a baby girl. And delicious, with her upcurving pussycat smile, grey-green eyes, thick blond hair...and the perfect little figure for the perfect little sweater looks here: a streak of red, a blur of blue. The whole-body sweater, opposite: a long ribbed line of ketchup-red cashmere, snug from a turtleneck all the way to the toes. Marvellous with miles of matching fringed scarf, as here—or wrapped in a mini-jupe—or slipped under a jumper. By Kinross of Scotland. Leotard, about $165; muffler, about $60. At Bloomingdale's; Neiman-Marcus. The hat by Halston. Ring by Accessocraft. Baby-sweater dressing, right: a little-sleeved top and lightly gathered skirt pulled in with tasseled cord—small blurs of pale-blue angora; wisps of blond curls haloing Brigitte's profile. By Giorgio di Sant' Angelo for Dalton. About $55. At Bonwit Teller; B. Forman; Neusteters; Bullock's-Wilshire. Coiffures, both pages: Ara Gallant.



9 ways a girl can go straight

HAIR NOSE TEETH
MAKEUP SKIN
EYES HANDS BODY
SELF-IMAGE

One reason the latest generation is so impatient with its elders is that it is better educated, more physically fit than any previous group of young adults in the history of girlkind and boykind. There is more to know than ever before—and more ways of getting to know it. With the knowledge comes the impatience with, among other things, less than perfect beauty. . . . Take this dazzler, circa 21, and just out of Northwestern. She was a tall and gangly type, arrestingly good looking, full of coltish charm. But swell enough she was not about to leave alone. She didn't. And you might just be hearing more about her. The same vitality and dash that changed her beauty grades from A— to A+, the probing interest into getting the best to be had, have already made her a successful model. Hear, here, how this spirited operator, by research and experimentation, propelled an inner radiance into even more visible ravishment. **Hair:** Always had problems with long, tan, naturally wavy hair. By middle of damp day, it went limp and frizzy. Streaking had given it an assortment of split ends. "In modelling, regardless of how many hairpieces you own, you still need easily-managed hair which stays neat all day while you're cruising around seeing photographers. Spent months experimenting with setting lotions and styles, finally arrived at solution. First hit upon compromise with streaker. Hair gets gilded with same 'sunburst' as before, but chemical not left on as long. Streaking no longer so noticeable, just beautiful highlights. Discovered hair needed a good cut every four weeks—usual two months wouldn't do any more. Now I wash it at three-day intervals with RedKen shampoo, packed with protein. Sit under hair dryer with Clairol Condition on; penetrates better. Then use hair-dryer comb, which straightens waves, gives body, helps styling. Completely dry, gather it all up on top of head in ponytail, and go to bed. Pulling roots opposite to the way they grow helps keep body in. Let it down in morning, brush madly. If too straight, set it dry for about half hour. Somehow lasts through steamy day. Just a quick brushing in taxi puts it back in place." . . . **Nose:** "Had perfectly good nose for everyday wear. But the camera magnified bumps on either side, made broad tip look bulbous. Spent three days in hospital getting nose rearranged by top plastic surgeon. All work done from inside of nostrils. Now nose blends much better into face, makes a perfect plane from front view. Don't regret a dollar of it." . . . **Teeth:** "Had great teeth, but one front number was too friendly with the other. Perhaps I shouldn't have been—but I *was*—self-conscious about smiling on camera. Orthodontist decided we could correct by a simple night-time retainer. He filed down and reshaped insides of my upper and lower teeth to remove pressure that was causing one upper tooth to protrude. Retainer then repositioned it back in line. (Continued on next page)

Straightening out nose: three days in hospital.

Young hair goes straight. Two versions here, left and right, both as obedient as a well-organized waterfall, thanks to the discipline of Flex, a well-proteined lotion conditioner that promotes good hair demeanour. . . . With the ear coquetry, left: Revlon's Natural Wonder watercolour eye shadows—beige, brown, and white from a three-part compact; Black Cola and Cola Frost liners. Lipstick is Great Granny Red. . . . Saint Laurent's "gypsy" bride dress: Brossin de Méré's silk patchwork organza. To order: I. Magnin.

DAVID HAMILTON



BERT STERN







BEAUTY *bulletin*

How a girl goes straight

(Continued) Whole process took about a year. Worth it." . . . **Makeup:** "Now I've learned how to wear more and make it look like less. Apply more, increase the drama. Shade with Revlon bronzing sticks in the hollows of my cheeks—degree depends on how thin my face should look. Deeper the shading, the more flesh 'recedes.' Also shade my temples, if really want to be 'high fashion.' Just a touch of colour on my cheeks, not half as much as I used to wear. None of the models use much blusher—they're always pretty much the same colouring all over. I finish off with the Mary Quant Eye Gloss, ever so lightly on top of cheekbones, a smidgen in centre of forehead, and sometimes a little streak down nose bone, ending just before tip." . . . **Eyes:** "Spent a great deal of time with eye doctor learning how to wear contact lenses, because I'm astigmatic. Have five pairs of plastic ones now that can switch me from blue to green to violet. Learned how to pluck my eyebrows more carefully to give additional width. Bleached them one shade to go with streaked hair. Learned how to smudge my eyeliner so no longer definite line across upper and lower lids. Discovered that dark shadow that once went in (Continued on page 179)

Teeth and nails straightened out while you sleep

The makeup story: more can be less.

Some model ways to go straight: contact lenses . . . facial saunas . . . mothy eye makeup . . . exercise sandals . . . and dance classes.

Jacqueline Bisset, well-moulded young beauty, takes her exercise as it comes. Filming *Airport,* she bicycled all over the lot. For her next picture, *The Grasshopper,* she is dancing steadily. ("I guess I had too many bones to be a ballet dancer, but I still adore to dance.") . . . Brick-red rayon panne velvet shirt by Evan-Picone, about $32 at Bergdorf Goodman; J. W. Robinson. Napier gilt chain: Bergdorf Goodman. Coiffure: Carrie White, Beverly Hills. Newest young way to wear tinted glasses, above: not on top of head, but slid down on nose. These by Bernard Kayman with frames to match lenses. At Bonwit Teller.

BERT STERN

YOUNG-SHOT IN DECORATING:

IN CALIFORNIA JAY STEFFY, 24, DESIGNS ROOMS TO PRAISE ART

Jay Steffy hurtles through life and in and out of rooms, and when he leaves them, they never seem the same again. A twenty-four-year-old exuberantly enthusiastic California decorator and designer with a passionate eye for colour, Steffy discards most decorating rules, turns others upside down, and rarely makes rules of his own. The results give each of his rooms a startling individuality, an immediacy, a sensual surprise. Most of all, each room is a context for modern paintings and sculpture that Steffy loves and admires, and this creation of an environment around art makes his finished work an experience, an experiment, for they are places for living life in to the hilt. Fortunately, this is a way of life for his clients—most of them much the same age as he, interested in the same things, and involved in the same way and pace of living. "I'm not interested in doing contrived rooms with muted backgrounds and dominant furniture," he said. "I don't want to get involved with people who think in only one way—and helping some women decorate their houses is like helping them to have a baby. I like rooms that change, that explore the people who live in them."

Steffy likes showing the work of artists he admires to his clients (most of whom are friends) and gets exhilarated when, as is often the case, they begin to buy for their houses. He tries to buy as much modern art as he can for himself. "I can't really afford much," he said. "But, if you wait till you can afford it, you'll wait too long." Steffy's way of treating each new house or apartment he undertakes as a new world full of amazing possibilities reflects his way of living. He has zest, a sense of surprise in ordinary things, and seems to live in a constant state of eruption, plunging from cataclysmic despair to exultation, either exploding with enthusiasm or quietly drowning in gloom.

Jay Steffy looks like a California boy, suntanned, glowing, without subtlety, a boy whose habitat must be the beach. And indeed, after two years at Art Center College in Los Angeles, he spent a year surfing and living around Manhattan Beach near Los Angeles. For him this beach defines a certain way of living and a lot of how he feels about Los Angeles: "That beach is marvelous," he said, "exultant, brash, open, always alive, always (Continued on next page)

PAUL PAREE





BOYES

Jay Steffy's small, high-ceilinged apartment in Los Angeles is a sunny celebration of art he admires—a collection that shifts as he borrows, lends, and buys. Opposite page, far left: Mr. Steffy, shaded by a transient tree, in his room of many whites. On the table in front of him, a plaster wedge of wedding cake by Claes Oldenburg. In the bookshelves: A Frank Stella lithograph, "Star of Persia," propped behind a Chinese monkey. Top left: A large 1968 painting by Cy Twombly fills most of one wall; a small bronze figure by Gaston Lachaise punctuates a table. Partly visible over the window, "Scrooch Line" by Jules Olitski. Below left: Steffy's work desk with a small Helen Frankenthaler painting, "Animal Scene," below a 1968 work by Ron Davis in many-coloured plastic; in front of the screen, a 1961 lithograph of a coat hanger by Jasper Johns. This page, above: Strong shapes and colours of art sharpen melting whites. Kenneth Noland's red-yellow-and-blue painting "Straight Away" is mounted on the ceiling above a 1961 Morris Louis painting, "Vaporous Pillar." The rod and disc thrusting through the doorway are part of a sculpture by Nigel Hall. In the foreground, the 1967 sculpture by John McCracken is an intensely blue cube. Right: Mr. Steffy at breakfast, with goldfish and, behind him, a powerful 1951 painting by Franz Kline.





WITH THE STEFFY STAMP: THE ALL-FOR-ART FLAT OF JAIME DEL AMO

(Continued) something happening. It's tacky and honky-tonk, tough, and full of extraordinary people who are also beautiful."

Steffy's own life-style in Los Angeles has a flamboyant, Hollywood quality about it that he enjoys and cultivates. He lives near Sunset Boulevard in an extravagant building designed by the architect of Grauman's incredible Chinese Theatre, and both Rudolph Valentino and Pola Negri once lived in his apartment. It doesn't look haunted. It's full of light and air, and form on form, with shapes emphasizing its space. "It was furnished," he said, "for practically nothing. Most of the furniture had been discarded by other people or was found in junk shops." Basically a white apartment, it's done in fourteen different shades of white and, as a result, instead of the rather harsh look of white walls, the rooms have a soft iridescent glow.

Everywhere there are paintings, prints, and objects, all of which Jay Steffy likes simply for their own sake. A three-dimensional tic-tac-toe game makes counterpoint to a blue polystyrene cube sculpture by John McCracken, which for Steffy defines blueness. Steffy especially likes a sculpture by Nigel Hall because it snakes about the room in a rather threatening way, making a balance of composition with the strong arch of an Orbiter lamp. This is one of few free-standing lamps in the (Continued on page 171)

BOYES

PAUL PAREE

Jaime Carlos del Amo, known as Tito, lives more in Spain and New York than California, but he stays pinned to Los Angeles by a small art-flooded apartment done by Jay Steffy. At twenty-seven a member of the board of directors of The Pasadena Art Museum, Tito del Amo fell all of a heap for art only recently. Now, he said, "I've lost all control, and I don't care." Opposite page, top: Tito del Amo with a Stella 1961 painting, "Island #10." Left: The living room, its low grey furniture calculatedly unobtrusive, is a dazzle of art. On the left wall, an oval painting by Kenneth Noland; a tall wedge of gleaming blue by John McCracken reflects a Hans Hofmann painting; Morris Louis's radiant 1959 painting "Aleph" fills a wall between books and the Stella. Above: A 1968 Noland, "Slow Rise," streaks across a wall above a curious, comfortable lounge made of three interchangeable undulant foam-rubber forms. Right: Tito del Amo in his room of subtle no-colours, where art speaks for itself, with, on the far wall, Hans Hofmann's 1961 "Scintillating Red"; right, another Noland painting, "Dim Rise."

1

More art than money

5

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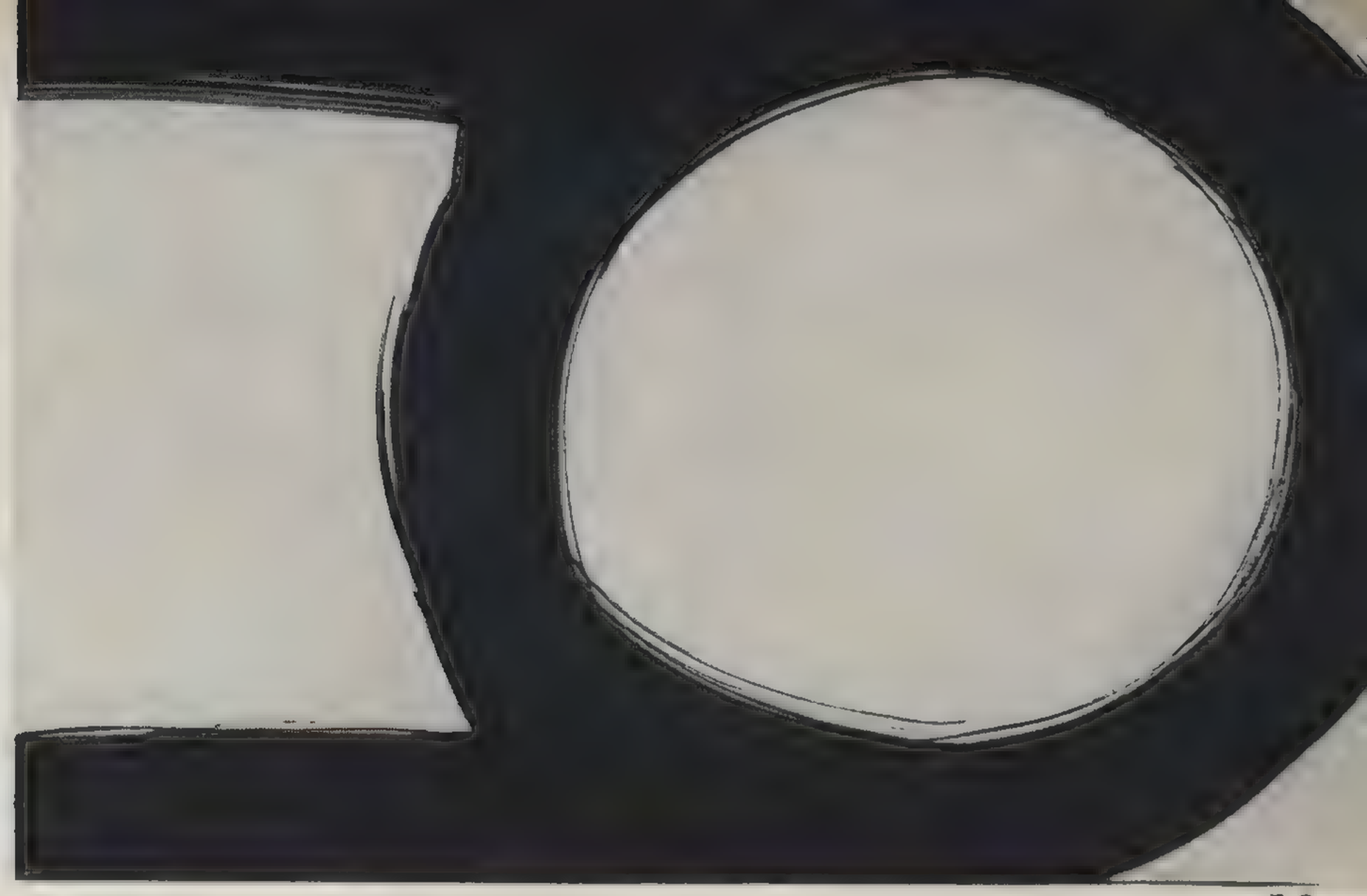
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10

FOR THE YOUNG COLLECTOR WITH MORE DESIRE THAN CASH, ELEVEN PIECES OF ART ALL AT NEW YORK GALLERIES

Multiples are lulu answers for the art hungry. What is remarkable is the number of prime artists —many of them well-known to museums—doing multiples, their editions, including sculpture, often selling out from dealers' waiting lists. (Some works here are at galleries closed until September.)

1. "Power & Beauty No. 4," a screen print by Colin Self, a twenty-eight-year-old English artist. 39⅜" x 27". Edition 30/75; 1968. $80 unframed and $125 framed. Editions Alecto at Gimpel-Weitzenhoffer Gallery.

2. "Eye of the Boat," painted driftwood by Betty Parsons, an American painter and gallery owner. 10½" x 19". Unique; 1967. $175. Betty Parsons Gallery.

3. "Folding Man," polished brass and Plexiglas by Ernest Trova, a forty-two-year-old American artist, now widely known. 12" hinged brass figure in a red-flannel bag inside a 5" square black-and-red Plexiglas box. Edition 78/100; 1968. Published by Multiples, Inc., New York City. $100. The Pace Gallery.

4. "Colour Box IV," screen print by English artist Robyn Denny. 21" x 20". Edition 6/75; 1969. Framed box, $180. Editions Alecto at Gimpel-Weitzenhoffer Gallery.

5. "Fifties Grand Swank," serigraph by American-born artist R. B. Kitaj, living in England. 30½" x 15"; 1968. An edition of 70. $110 unframed. Marlborough Graphics Gallery.

6. Untitled pencil drawing with colour by Sven Lukin. 30¼" x 22⅜". Unique; 1965. $250 framed. The Pace Gallery.

7. "Mini-David," brassy-coloured polished nickel with display case by Spanish artist Miguel Berrocal. Sculpture breaks down into 19 pieces: 4" x 2⅛". Case: 7⅞" x 12⅜". Edition of 9,500: 1969. $75. Albert Loeb and Krugier.

8. Bronze Abstract sculpture by Louise Nevelson, a famous American artist. 7" with Lucite base. 1968. A multiple. Artist's proof No. 2. $250 complete. The Pace Gallery.

9. "Signs," a serigraph by the famous American artist Adolph Gottlieb. 18" x 24". From an edition of 75; 1967. $125 unframed. Marlborough Graphics Gallery.

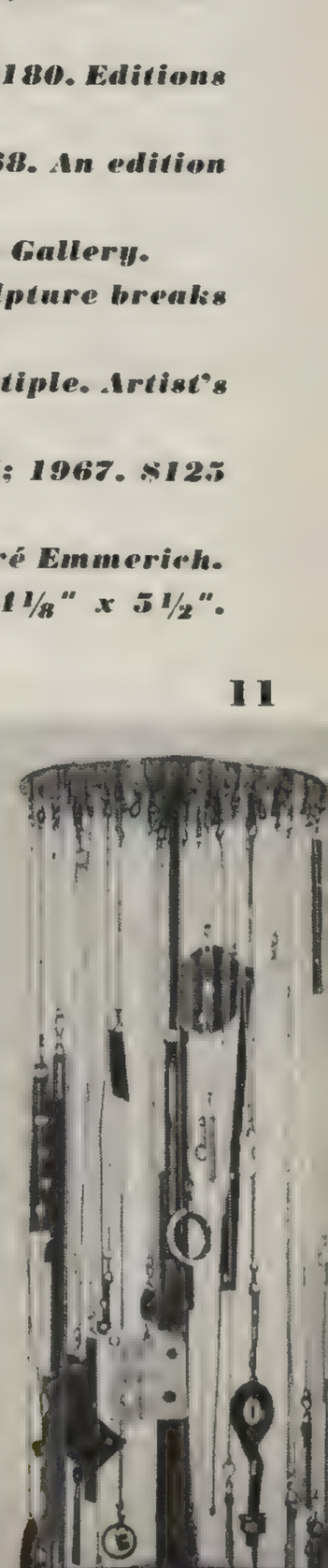
10. "C Series No. 9," India ink on paper by Al Held. 22¾" x 35¼". Unique; 1968. $350 framed. André Emmerich.

11. "Copper Tunes," a jangling mobile sculpture of copper by the American artist Emil Hess. 14⅛" x 5½". Unique; 1968. $250. Betty Parsons Gallery.



9





11

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



Isadora! Isadora!

Isadora Duncan—what a wonderful thing she did for all of us! The way she swept into the world of theatre, of dance, of the world's eye, bringing with her her great wave of fresh, vital, natural thinking—of movement, of beauty, and of dressing. Isadora really changed a lot of things. Now the movie "The Loves of Isadora" is re-inspiring us all all over again. And it's so right for right now. Here, some Isadora-inspired clothes, worn and choreographed, right, by a beautiful, young, spirited Jeanette Vondersaar of the Harkness Youth Dancers. . . .



Isadora Duncan, circa 1920, taken from a photograph by Genthe.



2



3

1, 2, 3. Jeanette, exuberant, joyful—moving with the freedom of the sea, in a tunic of azure-blue matte jersey, the sleeves loose, flying—only a gold belt clasping it to the body. Tunic, $45. From Holly's Harp, 8605 Sunset Boulevard, Los Angeles, California. Belt by Christian Dior for Abbé Creations. . . .

4. Isadora would have done it this way—the strong extravagant gesture—of wrapping a beautiful silk shawl, printed in the colours of autumn, hemmed deep in bronze fringe. $75. Holly's Harp, 8605 Sunset Boulevard, Los Angeles, California. . . .



4

JACK ROBINSON

More on next page

Isadora!

The spirit of Isadora Duncan . . . her wonderful rhythm and movement translated into fabric . . . what wonderful clothes for us to own right now.



5

5. Glorious. A flow of royal purple Orlon jersey . . . all line and the movement Jeanette gives it . . . the extra, extra long scarf of scarlet jersey. Both designed by Clovis Ruffin. $75. At The Stockyard, 49 Grove Street. . . .

Isadora!

6, 7, 8. Jeanette Vondersaar, moving as the crests of the waves, all in a mist of champagne chiffon—the tunic, crystal-pleated, the ankle-length skirt, a simple, sheer, one layer veiling. $100. By Sibley-Coffee, 331 East 58th Street. . . . The Isadora-ish gold cord sandals at Henri Bendel, 10 West 57th Street.



6



7



8

More on next page

JACK ROBINSON

9

Isadora!

The essence of Isadora Duncan's dressing—Oh! has Giorgio di Sant' Angelo caught it. And here, Jeanette Vondersaar expresses it, moving as the willow in the wind, the flame of the fire. . . . **9.** Black matte jersey flowing to the floor, clasped at the wrists—at the hips with two belts—the head wrapped in black jersey too. $250. . . . **10.** Black suède whipping with flames of fringe, with bold paste diamonds ringing the V neckline. $250. . . . **11.** Willow-grey jersey, a tunic twisted around the body, held at the waist with a swath of brilliant pink—the head and arms wrapped again in a long, long scarf of grey. $150. All by Giorgio di Sant' Angelo. At the S'fari Room of Bonwit Teller. . . .



10



11

COIFFURES BY MR. CHIN OF CHARLES OF THE RITZ

PHOTOGRAPHED AT THE HARKNESS HOUSE OF BALLET ARTS

JACK ROBINSON

Fashions in living

(Continued from page 71)



Peruvian Indians, with a flick of a brush, turn gourds into primitive art. $18.75 to $30 from the American Indian Arts Center at 1043 Third Ave., N.Y. 10021.

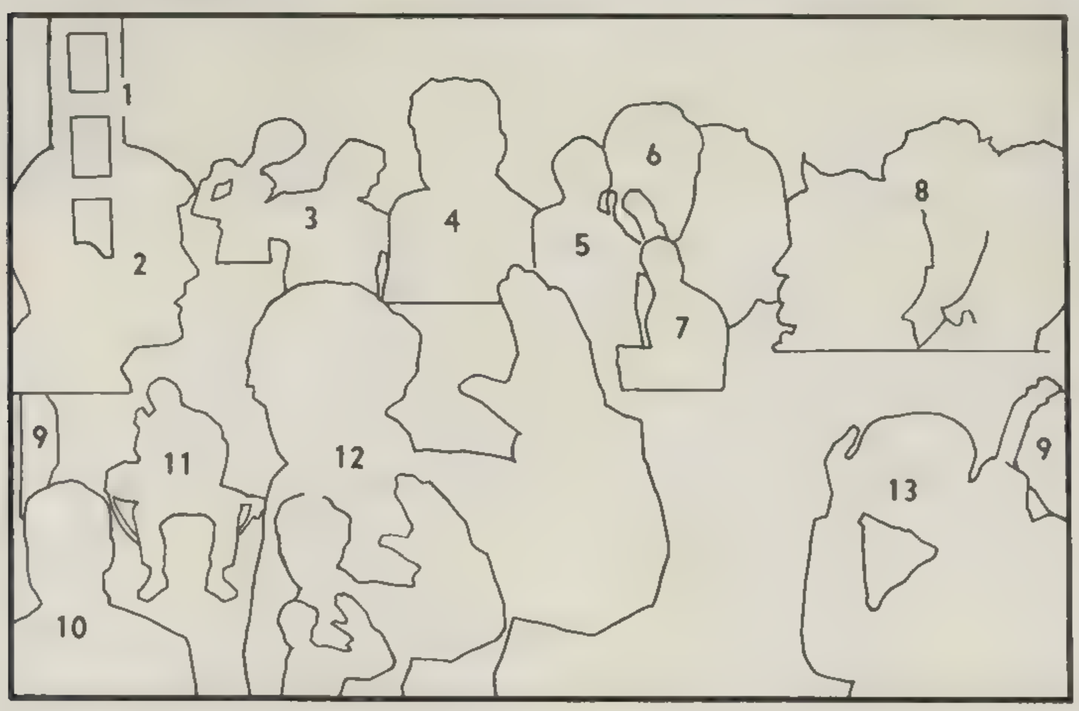
Colour is to decorating what the beat is to music. Not to be missed, it's a personal expression. When it's right, even dissonance pleases. Here, tips from a colour expert on changing colour with paint, creating your own prints—Plaza Paint Supply, 1026 Third Ave., N. Y.

Fabrics: Sturdy cotton, linen or wool can be given a solid colour with Fab-Spray in an aerosol can. It's colour fast. To spray upholstered pieces, first cover all exposed wood. Flat-weave rugs also may be sprayed. For pattern: brush on or spatter aniline dyes mixed in alcohol. Stir in powders until the right colour and density have been reached. Test on a fabric scrap for colour and absorption spread. These dyes are colour fast, so must be applied with care. Marvellous abstract patterns in brilliant colours reward the venturesome.

Walls: Latex paint is ideal for plaster walls. Thin it with water, clean brushes and rollers in water. Use a flat paint on walls, semi-gloss on woodwork. Over 1,300 colours are available, others may be mixed. Use only nylon bristle brushes. For oil-base paints use natural bristle.

Floors: Clean off wax or varnish with Wilbond sanding liquid. All floor paints have a built-in shine. Floor lacquers must be applied over a coat of lacquer sealer on clean wood. Paper or fabric on floors may be coated with a polyurethane varnish. The first coat seals. Add two more for durability. Remember: paint only clean, dry surfaces.

Father figures



For those under twenty-five, the range of father figures is narrow but almost ageless. On pages 118-119 Peter Max, 29, a bearded impresario-artist, has made a montage of a group of thirteen present father figures, some expected, some surprising, but all definitely paternal.

1. Buckminster Fuller (photographs by Elliott Erwitt). 2. Senator Edward M. Kennedy (photograph by Paul Conklin-PIX). 3. Joe Namath (UPI photograph from *Time*). 4. Perry Mason—Raymond Burr. 5. Frank Sinatra. 6. Humphrey Bogart. 7. Herman Hesse. 8. The Beatles: George, Ringo, Paul, John. 9. Philip Roth. 10. Sidney Poitier. 11. Pete Seeger. 12. Norman Mailer (photograph from *New York* magazine by Dan Wynn). 13. Bob Dylan.

Photographs of the Young Zoom on pages 120-128 are by:
Harry Benson; Paul Conklin-PIX; Bruce Davidson; Richard Imrie; Anthony Kelly-PIX; Thom Lafferty; Catherine Leroy; Patrick Lichfield; Julian Lloyd; O. Vernon Matisse; Stephen Paley; Paul Paree; Ted Polumbaum-PIX; Jack Robinson; Steve Schapiro; Charles Tracy; Baron Wolman.

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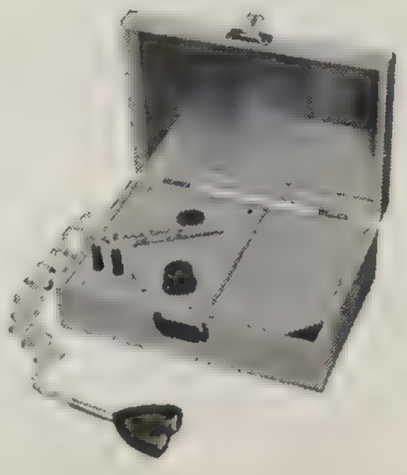


unretouched photos

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Rock unleashed

(Continued from page 127)

Your Hair)," the ultimate invitation, brought tens of thousands to that city. The first (and so far only) Monterey International Pop Festival that year brought fifty thousand rock fans from as far away as London. The festival was a banquet of rock music and communal bliss. Some came and were so enchanted at the sight of all of . . . *us* . . . that they committed themselves to pop as a way of life; in effect, they never left the festival.

At the smaller pop festivals and be-ins that marked the Sergeant Pepper summer they found out how many of each other there were. Thousands, hundreds of thousands of hippies (as they were then tagged) captured the imagination of television and national magazines and in no time at all there were millions of these quixotic freaks. Rock 'n' roll bands toured the country on the big-time circuit—Los Angeles, San Francisco, Chicago, New York, Boston—and found a constituency waiting, a predictable feature of major cities. But the hundreds of thousands in the hinterlands blew everyone's minds: Fort Lauderdale, Newark, Oshkosh, Sioux Falls, Rome, Virginia City, Gary, Freeport, Wichita, and Spillville, all full of freaks flashing on rock, the communications network of the turned-on revolution.

And the beat goes on:

Saturday night at a rock emporium. A group is spinning a web of music, shimmering guitar lines, racy, relentless bass, the organ flinging a sonic swarm through the hysterical, machine-gunning percussion figures. The song fights its way out of the vocalists' throats, the harmonies wash over the faces in the first five rows like a tender wave of summer love. There's that special balance of sound, rhythm, and energy, and the night is alive with music.

In the audience people trounce around in their seats, jog their heads, and pop their fingers in time. The light show rages with bursting coloured forms, incense wafts down from the balcony and the entire house is high—high on the music, high on the milieu, high, most importantly, on each other.

In thousands of places across the continent and abroad, the same scene erupts simultaneously. The crowds are littered with fringe and spangle, lights and lore. It's freaks' night out; they bought their tickets to see and be seen, to surrender. They arrive in droves to find each other. They come to celebrate the music and perpetuate the mythology. The star-struck fantasy surrounds them like a coat of many colours; rock 'n' roll beats the rhythm of their lives. The group is onstage making magic, but the real rock 'n' roll stars are the audiences, their faces falling open, their hearts leaping into the light.

Several rows are reserved for the press. No dour grey flannel representatives of dispassionate media, they are separable from the crowd only by briefcases and "Complimentary" stamps on their tickets. (Often that stamp and the flood of free albums that arrive by the dozen through the mails are the reasons one chooses to join the rock press.)

Though the history of rock's internal and external progress is now being written, its most salient aspect is its centralizing effect on its audience. Rock bands are movable objects and irresistible forces in the same package. They juggle levity and gravity for entertainment and enlightenment. As silly and as sassy as rock can be, it means what it says. That conviction and an aesthetic relying on emotional validity are what has rooted rock fans so solidly. Rock has generated a subculture with visible affectations, romantic visions, political inclinations. It both inspires and reflects the final frontiers of its audience, an actual youth movement, however unorganized.

A going joke used to be that when General Motors sneezes, Wall Street gets pneumonia, but today, The Beatles admit to getting high and for better or for worse, pop culture takes a trip.

Already rock has become, as Jann Wenner, the editor of *Rolling Stone*, an important rock newspaper, said, "the energy core of change in American life." Campus revolutionaries quote Dylan, and Che Guevara is the subject of a rock 'n' roll love song. Youth is in a state of flux and, at the centre, a common bond is rock 'n' roll.

The notion that music can move the world is not a new one. The *I Ching*, centuries-old Chinese book of chance predictions popular with the pop generation, has this to say when hexagram sixteen, YU (Enthusiasm), is thrown: "Joy and relief make themselves felt. So, too, music has power to ease tension within the heart and to loosen the grip of obscure emotions. The enthusiasm of the heart expresses itself involuntarily in a burst of song, in dance, and rhythmic movement of the body. From immemorial times the inspiring effect of the invisible sound that moves all hearts and draws them together has mystified mankind."

In the minds and manifestations of the rock 'n' roll people are the guidelines of the last half of the twentieth century. The music pleads and asserts that it won't be the last half-century in the history of the planet. Rock is music come-of-age in the face of an unbearable truth: We live up against a monster so immense that when it turns over in its sleep it destroys millions of living creatures.

One rock 'n' roll star, David Crosby, ex-Byrd and one third of the group Crosby, Stills, and Nash, conceived his rôle as a culture hero long before he realized a position in the pop aristocracy. In his early twenties, travelling with guitar and folksongs on the coffeehouse circuit, he composed this fantasy tale: An immense dinosaur roamed civilization, crushing everything in its path. There was no way to stop it, it was too fearsome and powerful to be approached with any known weaponry. Worse, it was beginning to reproduce at an awesome rate. One creature, a small furry animal, found the answer. Late at night it crept into the monster's lair and stole its eggs. "I knew that whatever I'd be," Crosby said later, "my job was to steal eggs."

A short time later, with the Byrds and other colleagues, the rock revolution began as a great egg robbery. Youth was its target, joy and music were its instruments.

Rarely are rock musicians aware of what they are doing or precisely why they are important. Their real rôles as propagandists for a new breed are almost obscured from them. The life they face is laced with wealth and fraught with groupies. Rock stars are the rich children of the new Hollywood, with expensive cars and expensive houses, custom-made clothes by hippie tailors. Rarely do they have perspective on their real impact. They are symbols and, to paraphrase a line from Aldous Huxley's *The Doors of Perception*, symbols are never the things they represent. Again, the real rock stars are the audiences that embraced rock music.

Occasionally, what happens to their audiences is realized by rock musicians. When I asked Jesse Colin Young of The Youngbloods about his contact with the audience, he replied:

"The best stuff is when we come offstage and everybody crowds around and we're all so emotionally high that all we can do is smile. That's my favourite thing, it just goes beyond words. You're all tight and close and grinning from ear to ear and people come by and some of them can't even say anything. It doesn't happen every time because we're not as open and as free as we could be all the time and neither are they. We keep on trying.

"We're musicians and we like to play music and we take pride in it. But that other thing that happens beyond the notes and the music, that—magic! It has a meaning and the meaning is: I love you! Jesus! I can say it; we can *feel* it! And that's the beginning of the new world. . . .

"People are distracted by the flash and the neon signs and all. Every kid who is searching for some kind of opening up or turning on has come up against a dead-end wall in the technological society that we live in. He's tried consuming and he's tried conforming and he's tried being successful and gotten hung up. He's probably been forced, as I was, to look elsewhere for satisfaction. With more sensitive peo-

ple this is going to happen quicker. When enough people come up against that kind of thing it could change the country. We're doing everything we can. . . ."

Crosby and Young are by no means atypical, just more articulate than most rock stars. Rock has unleashed a generation identity, a pervasive attitude so conspicuous and at the same time so subtle that it may save the world. With The Beatles making international news and rock musicians scoring movies and Broadway shows, their attitude engulfs a larger audience every day. The dizzy circus of the fringed and beaded rock fans is the core that supports magazines, entertainment establishments, and record companies, all competing for their favour and money. On other levels there are the college audiences who book more rock talent than any other kind of entertainment. Frank Zappa, head Mother of Invention, once told me that today's rock stars are not the politicians of our age but the clergy.

A kite-high, full-blown blaring rock concert rams its catechism into the heads of its audience with graphic force. But such quieter, more poetic artists as Joni Mitchell, Judy Collins, Leonard Cohen, Richie Havens, Tim Hardin, and The Incredible String Band are just as breathtakingly effective.

The songs of pop are of loneliness in love, of affirmation in hope, of unrest of all kinds, of the paranoia and aggravation of a musician up against the system. The rock musician's gripes are taken to heart by millions who identify with him; he is a culture hero so attractive that his style and demeanour set the standard.

Rock has emerged as the improbable darling of the intellectuals. Classical-music critics and college instructors grapple with its implications in the classroom, the concert hall, and in culture magazines. Frank Zappa lectured at The New School for Social Research, Bob Hite of Canned Heat is a rock 'n' roll historian who will pontificate on the roots of rock at the drop of an interview.

When The Byrds wrote and recorded a song about CTA-102, appealing to possible life forms on that distant star, a noted scientific journal bristled and denied the probability of such a thing. (The Byrds, fascinated with science fiction, were convinced of life on other planets capable of saving Earth. They wrote and recorded "Mr. Spaceman," hoping, in all seriousness, that one would alight, and "Please take me along." The logic was that if such creatures existed they would monitor all radio frequencies and would most certainly hear the record on the air.)

There are few places, if any, that rock has left untouched. But with the rock 'n' roll children, the music is more than a pastime, it's a preoccupation, and the rock 'n' roll children are more than an age group. My own correspondence comes from, among others, an executive editor of a significant textbook house and a Marine communications unit in Viet Nam, plus college boys and various other people whose professions or positions are not readily discernible but who obviously cover a vast age-span.

Those who forecast or even announce the death of pop music miss the point entirely. Rock as it now exists may somehow go out of style and be regarded in retrospect as an extended fad (I don't believe it but I won't ignore the possibility). Pop, however, has made an indelible mark and if the message changes on the surface, its substance will remain in spite of the permutations.

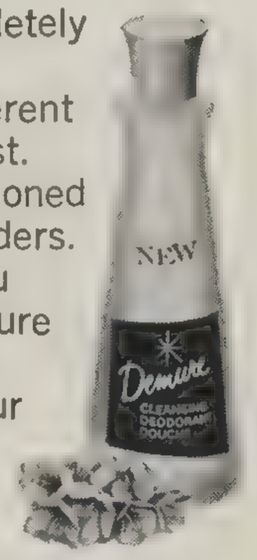
The pop sensibility of the creation of a new world might drift from music to other means of expression, but this new wave of romanticism in the full face of global ugliness and evil has snagged the imagination of millions of young, irrepressible minds and given credence to wonderful visions. Naïve it may be, but naïveté in numbers represents one clear and present power bloc for a constructive, alternative way of life. There is all this music, all this energy, and it has activated a social magnet around which rock 'n' roll people cluster to find out how many and how potent they are. And they're not about to forget it. It's quite a thought.

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Superstars .

(Continued from page 128)

most films in theatres like those: I sip free demi-tasses and gaze absently at the prints that line the walls. But I long to run my hands over something brassy and ornate. I long for something more than recessed lighting from a ceiling.

There's no denying the serviceability of these theatres in an age when the average moviegoer is more obsessed by a co-op with a view than with castles in Spain. But there's more at stake here than architectural affinities. In fact. I sense some fundamental change in the nature of films from the decline of cinema palaces. Movies have gone sleek—sugar-free, low in carbohydrates, and polyunsaturated in the star department. Not that the films of the 'sixties are any less opulent than they ever were (we still churn out spectacles like spaghetti) ; they are simply less personalized. The cast of thousands is still with us, but the leading players, who once filled the screen with their presence, have become vehicles of plot or fleshy baffles for special effects.

In *2001: A Space Odyssey*, undoubtedly the most important film in recent years for young people, director Stanley Kubrick deliberately chose actors who were competent rather than inspired. The stars of his movie were aspects of technology. Machines provided all the wonder; human actors merely supplied the data.

No wonder most straight critics felt alienated from Kubrick's vision. How can anyone who goes to the movies to watch people interact accept the climax of *2001*, in which an astronaut's humanity is obliterated and we are left to ponder abstract patterns of light? How should a critic geared to expect charisma in an actor's performance react to that same charisma when it comes from a machine or—even freakier—a process?

Kubrick's film essay about the evolution of species may also contain an implicit statement about the evolution of our own expectations from a film. By setting anonymous actors against a computer with soul and then allowing the computer to steal the show, Kubrick shows us the kind of men who will populate a mechanized universe. But he also says—or realizes—something about the function of actors in movies today: They are technicians, carriers of slick, or agents of the director's whim.

There is something ominous about the preponderance of scenery (human and otherwise) in the films of the 'sixties—even the great ones. If *Gone With the Wind* were made today, I'm afraid we'd remember the burning of Atlanta more than Scarlett O'Hara. And there is a qualitative difference between the movie stars of the past and the men and women we pay to see today. That difference is best explained in terms of Rôle. As I understand it from my parents and their friends, a Superstar transforms on-screen reality into an extension of his personality. He transcends the parts he plays. His films become existential rubbings. His fans gather in palaces erected in his honour, to bask in his refracted glory. They come away with a contact high.

A Superstar projects mythological reality; merely making money is not enough. But stars today project qualities rather than fully defined personalities. We speak of Steve McQueen's taut understatement, or Julie Christie's efficient chic. But not of their mythology. No one seriously harbours the illusion that Sean Connery will survive the time warp that envelops our culture; that kids in twenty years will rediscover James Bond as camp and, in thirty years, absorb his mannerisms as part of their cool.

Charisma is something you see on the Late Show. The moviegoing public—for all its boffo beneficence—has deserted The Superstar. I suppose the last mythic hero in films is John Wayne and the last sex goddess, Marilyn Monroe. Either of these figures could fill the Loew's Paradise with magic and make its peeling plaster look like a meteor shower again. But nobody thinks Clint Eastwood is mythic, and no one thinks of Julie Andrews as an archetype.

We still pay to watch heroes and villains but we value their techno-sexual suave, and that's a poor excuse for magic. We're big on impact violence (in which people die without suffering and landscapes suffer without dying), on soft-core romanticism (all that hazy Mike Nichols photography), and, especially, on vulnerability. To add contemporaneity to the classic Western situation, the "now" director would be advised to have his hero stumble during the big shoot-out.

It's terribly important for us to relate to our stars on a horizontal plane and not from the bottom of a steep incline. We value rapport rather than rapture. That's why Lyndon Johnson was a failure at the box office. It's why Dustin Hoffman is as important to us as Clark Gable was to our parents. It's why Barbra Streisand has done for velveteen what Jean Harlow did for satin.

Some people blame the Actors' Studio for the decline of Superstars. Others see it as a European plot to destroy Hollywood. But a far more reasonable scapegoat would be the movie audience—especially the young, who exercise such power in all the pop arts. Mine is a film generation—or so we're called on Educational Television. More and more young people are becoming involved in the actual process of film making. They seem more interested in what can be done in a film than in whom they can get to do it.

The only true Superstar in young people's aesthetic is the director. He acts as a Grand Mythologizer, fashioning a film from his own fantasies or breathing subjective vitality into historical events. This personalized approach to cinema has resulted in a new fascination with what goes on behind the camera. Some young people know the names of Jean-Luc Godard's assistants the way their older brothers knew the batting averages of every player on the Boston Red Sox.

Two years ago, I addressed a group of students gathered for a seminar on film making. We had heard from Darryl F. Zanuck, Norman O. Brown, and Jack Valenti that afternoon. When my turn came, I glanced at my notes and delivered a quick summation: I told them to drop out. If they couldn't relate to movies the Hollywood Way, if they couldn't participate in a closed mythology, they ought to begin constructing their own. I was suggesting an alternative aesthetic based on values then being articulated in rock, in the psychedelic underground, and in political activism. I was confident that the culture they created would not only survive the opposition of the Establishment but would inevitably prevail.

Right now, I'd be more likely to address a seminar of industry elders desperate to understand the young approach to film before it devours them. If that happened, I'd begin by reassuring my audience that young people are no more perceptive than their parents where movies are concerned—it's still possible to garner critical and financial bouquets with the right kind of fraud. But they *are* more visually astute, and that sophistication is a direct result of the rôle television has played in their lives.

Television trains the viewer to watch. Anyone who grows up with the tube develops a heightened visual awareness long before he ever goes to the movies. He is likely to be far more discriminating than his parents, demanding both a reflection of the values he absorbs through home viewing and a relief from the sodden banality of prime-time fare.

This means a successful movie must meet two sets of demands: It must perform a uniquely cinematic function in a manner that will not contradict television slick. Television has not killed the movies, as some feared it would. but it has redefined both the form and function of a film. and it makes most of the old conceptions of spectacle look more awkward than intense.

Maybe the magic of the movies has not been lost, after all, but only transformed into a more viable extension of the television age. It would be a grave mistake to accuse the young of being anti-charismatic. If that were so, the entire rock scene with its

emphasis on personal mythology could never hold such a firm grip on their imaginations. Nor would they have created wizards like Abbie Hoffman and Timothy Leary to lead them in a politics of ecstasy. And they would not be revitalizing the theatre with their savage, naked magic.

I'm afraid we're as committed to fantasy as any bunch but we like our dreams and our technology to jibe. You don't build palaces to house giant television screens. You build them for musicians, because music becomes mystical when the mundane is most often expressed visually. You build them for the drama, because live re-enactments are sacred when canned ritual is so pervasive. And you build them for people who shout, because politicians are so obsessed with whispering.

But an actor is only human. On television, his greatest virtue is familiarity. Because television has informalized all visual entertainment, the best young film actors strive to convince us of their accessibility. They project a charisma which is far cooler, far more approachable than the titan stars who strode across our parents' dreams. Today's actors let their imperfections show.

Like Peter Fonda. Tall and techno-serene. Buddhific. Bony chin and shoulders. You always see him naked in his movies, though he looks much better dressed. But he's real in the nude. He's real turning on, too: eyes red, speech slightly slurred. And he relates well to machines. You always see him with a motorcycle. Someone once asked him why *his* motorcycle was so special? He answered, "Because it's between *my* legs."

Peter Fonda wouldn't make it as a rock singer. He tried once and failed. But he's a fine movie star. Not a Superstar, mind you. That would be a bit much.

Jay Steffy

(Continued from page 158)

apartment. As he dislikes lamps scattered about, he built his own track lighting.

When Steffy talks about modern art, his face lights up, the words tumble. When he bought a Cy Twombly painting his whole room "took on a new look, got a new excitement." He loves the reflection of the red-blue-and-yellow Kenneth Noland that hangs on the ceiling, the non sequitur of a slab of cake by Claes Oldenburg on a table. Elsewhere in the room hang: one in a series of Andy Warhol Campbell's soup cans, a Jasper Johns lithograph, three Ron Davis paintings, and a Frank Stella print, "Star of Persia."

Among the few old things in Steffy's apartment is a fifteenth-century carving of Christ that bears a remarkable resemblance to Steffy and which he bought for its hopeful and expectant expression when "I was feeling terribly depressed and down; and I had to have it." Steffy believes in astrology and can often immediately tell what sign of the zodiac someone was born under.

Although Steffy's apartment is small and more simple than most of the apartments he decorates, it contains all the basics of what he believes about environment and has, too, that powerful, positive atmosphere that is so firmly planted in every room he designs.

Part of this atmosphere springs from Steffy's spectacular energy, which seems to remain anchored in the rooms he has arranged and part from his tendency to use strong patterns and primary colours in pure and dazzling combinations. In another apartment in the same building, where two of his friends live and which he decorated as a wedding present, the walls on the ground floor are red and yellow or vivid red, and the ceilings are yellow. "We did the first floor in primary colours and the second floor in secondary colours," he said with indisputable, inaccurate Steffy logic. Steffy enjoyed doing the apartment, indeed looks on most of his work as a labour of love and never fails to be amazed that it *is* a business.

Among his most enthusiastic clients are the three Del Amo brothers, two of whom, Jaime (called Tito) and André, live in Madrid and in Los Angeles; and Tomas, the youngest, who lives most of the time in California. All three have had Steffy help with their houses or apartments. In addition, he did the interiors of two thirty-nine-foot Avenger Yachts for Tomas del Amo, one for exhibition at the Del Amo Marine Center at Marina del Ray, the other for Tomas's own use.

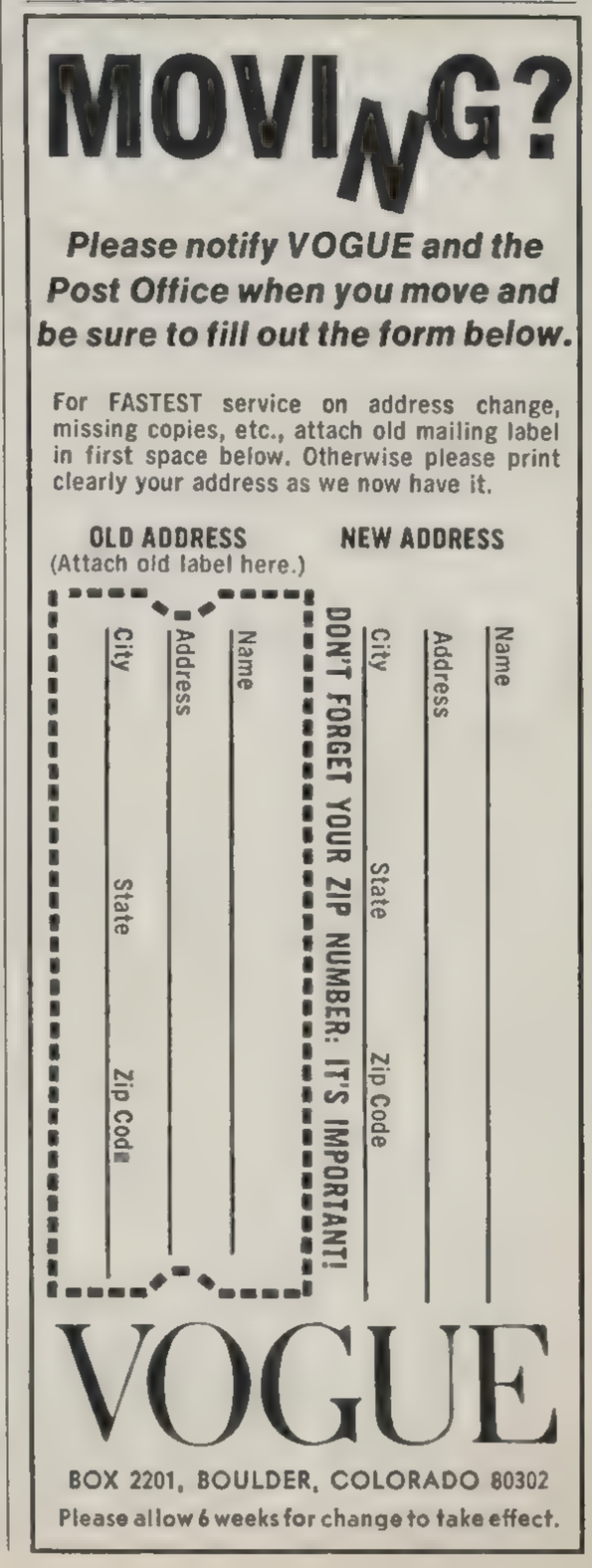
Steffy's environment for Jaime del Amo in Madrid includes a glass-enclosed courtyard, a photography lab, a gymnasium, and an enormous number of the paintings he buys with the zeal of a fanatic, including works by Morris Louis, Kenneth Noland, and Frank Stella. Jaime del Amo's pied-à-terre (again, in the same building in which Steffy lives) was done by Steffy in a blaze of colour centred around a spectacular Morris Louis, a fiery Hans Hofmann, two Kenneth Nolands, a big blue polyester sculpture by John McCracken, and a Frank Stella painting.

Steffy is perhaps more interested in the art world and the art scene than in anything else and indeed is rather ambiguous about his work as a decorator and designer. "I love it but I'd hate to think that I'd be doing it for the rest of my life. I think this is only my first step," he said. "I only spend about ten per cent of my time doing it now, and I turn down most of what I'm asked to do. I'm interested in so many different things, feel there is so *much* to do.

"I'm especially interested in The Pasadena Art Museum in California—it is a fantastic place, reaching out into the community; it brings people together, and gets them interested. I'm interested in Los Angeles . . . we all know it's a town with problems, but so much is happening there so quickly. New York is a nineteenth-century, walk-oriented town; Los Angeles is totally twentieth century, full of new ways of thinking, full of new possibilities." Jay Steffy intends to explore them.

BY POLLY DEVLIN





Bernadette Devlin

(Continued from page 123)

the Unionist Party and social justice were incompatible, and to gain our rights we would have to break down the power structure."

Devlin grew up in Cookstown, a small farming town almost in the centre of the political unit of six counties known as Northern Ireland. Citizens of Northern Ireland are British citizens and in 1921 they chose to remain so by majority vote after the bloody "war of independence" when the majority of Ireland became the Irish Free State (now the Republic of Ireland). The division of this small and poor country crippled by its sad history of exploitation and emigration is a curious, lunatic, and archaic situation based mostly on religious differences. Although every citizen of Ireland is diminished by these arbitrary, useless, and wounding divisions, a great many citizens of Northern Ireland would fight to the death to keep these divisions wide and the differences alive.

The reasons are bitter, bloody, and complicated but, basically, the rich lands of what is now Northern Ireland—and Ireland has always been a Catholic land—were settled by Protestants transplanted from England and Scotland by various English rulers and, most particularly, by Oliver Cromwell. The settlers—Calvinists, Puritans, and Presbyterians—were as fanatical about their religion as the Catholics were about theirs. and traditional enmities were thus compounded by bitterness on the part of dispossessed and homeless Catholics: and on the Protestant side by righteousness and a feeling of being threatened.

The Catholic population, decimated, persecuted, and further diminished by the passing of the Penal Laws—which forbade the education and advancement of Catholic offspring—settled in the poorer areas of the country and became in effect second-class citizens. The new transplanted settlers became the masters; their power absolute. Thus religion and politics became totally entwined. Almost three hundred years later the Protestants of Ulster fought with desperation to retain their union with England and won their fight; and the party in power ever since is known as the Unionist Party.

Northern Ireland receives essential economic aid from England to help it survive, and has its own government headquarters at Stormont, outside Belfast; but besides this internal, traditionally Unionist parliament, there are twelve separately elected Northern Ireland representatives in the British Houses of Parliament at Westminster. Bernadette Devlin is one of these.

Bernadette Devlin's political career started almost by accident in October 1968, when she, with thousands of others, went on a march from Belfast to Londonderry to protest against the ruthless discrimination practised by both Catholic and Protestant in jobs and housing against their respective minorities. What was essentially a peaceful demonstration was broken up by brutality by the police.

"My reaction to what I saw was sheer horror," Miss Devlin said. "I could only stand rooted as the police battered and beat, and eventually I was dragged off by another student who came between me and a police baton. After that I *had* to be committed." She became one of the "ten faceless members of a faceless committee," to help run the newly formed People's Democracy—"a non-partisan, non-political organization based on the simple belief that everyone should have the right to a decent life."

"The ten faceless members of the committee were chosen," Devlin continued with some irony, "precisely because we *weren't* personalities. No one wanted the People's Democracy to be a student movement or to be solely connected with well-known political figures. So student personalities stepped into the background and we, the anonymous ones, took over. In the People's Democracy no one asked what another's religion was . . . one of the marvellous things about it was that we all pulled together, there was no jealousy, no rivalry. And later, when I became an M.P., there was only wariness lest public opinion should sway me from what we all believed in."

The chance for positive action came when Terence O'Neill called for a general election. "He wanted a vote of confidence," Miss Devlin said with incredulity. "He didn't get it. The People's Democracy decided to run eight candidates in the election. We wanted to defeat the rigid tradition of waving the right-coloured flag, of flaunting the right religion, in front of the right seat. We drew up a policy and a manifesto, and we found that people were prepared to listen if you talked policy and not politics."

Bernadette Devlin was chosen to contest perhaps the most traditional and entrenched seat of all as opponent to James Chichester-Clark (now the Prime Minister of Ireland but then Minister of Agriculture) for a seat that had not been contested for twenty years, and where, she said, "the constituents called that hyphenated fool Master James." "I only met him once," she recalled; "and he was bloody patronizing. 'May the best man win,' he said. 'May the best woman,' I retorted." He could afford to be patronizing: He was sure of his territory.

When the election results were announced, Unionists all over Northern Ireland were amazed and appalled. Unionist majorities were sliced everywhere. Bernadette Devlin got over a third of Chichester-Clark's vote, and for the first time in fifty years the Unionists felt uneasy; Catholic Nationalists felt power; and both sides reacted with violence. Riots followed and the particularly rabid followers of the self-ordained Protestant minister Ian Paisley went on a rampage through Belfast.

A month later one of the twelve Northern Ireland representatives at Westminster, the M.P. for mid-Ulster, died. He had never spoken in Parliament in all his years there; had never made his maiden speech. The Unionists chose his widow, Mrs. Anna Forrest, as their candidate, and Bernadette Devlin was chosen to oppose her, as the Independent Unity candidate. "I think I was chosen because of the previous campaign against Chichester-Clark," she said. "There I had worked out certain tactics and beliefs. About the only good result from the general election," said Miss Devlin with some sorrow, "was that it exposed the corruption of the whole political system throughout Ulster and spread the civil-rights movement much much further than it had gone before.

"I was prepared to stand on policy, and I didn't care *who* disagreed with it, as long as they disagreed on the basis of what was said, and not who said it. I particularly remember one meeting in a very hostile town where we were being badly heckled. Finally the leader of the hecklers said, 'Well, we must give the lass credit for courage; so let's hear her.' I invited anyone who had anything to say to come up and use the microphone, and by the end we had a good meeting going. I think it may have been things like that that led to the image built around me."

A modest analysis. Passionately articulate, with a quick wit and ready repartee, Bernadette Devlin can make any number of people listen to her, can sway them, scold them, or encourage them, without a pause, without hesitancy, without pretension, without arrogance, and with total conviction. She has enormous courage. During her election campaign her life was threatened many times—she rarely had the police protection she asked for—but she continued to stump the country, indomitable, didactic. "I spoke and the people came to listen," she said adding, with unintentional ambiguity, "using anything handy for a platform." "I'd say to the people, *this* is what I believe in, *this* is what I can do, *this* is what we can accomplish if we stand together." Stand together they did. She won a staggering victory in a 92 per cent turnout, cutting across ancient feuds and older loyalties, and becoming the representative for 68,000 people.

Bernadette Devlin won the election on April 18. "I was so tired I didn't even realize it," she said. "I just staggered home to bed." She awoke on the nineteenth to a barrage of reporters, cameras, and television cameras, and on April 22 flew to London

to take part in an emergency debate in the House of Commons.

The House was crowded when Devlin rose to her feet; she had thirty words scrawled on the back of an envelope but she scarcely looked at them. "I jumped to my feet," she remembers, "driven to anger by a speech Robert Chichester-Clark had just made. I knew I shouldn't speak of controversial subjects in my maiden speech, but it was too late for that. and what do I care for protocol? During my speech I thought of two things; I thought, I have used the wrong word at the beginning of my speech—I said, 'flaunt the rules instead of flout'—and I thought of Chichester-Clark's face. When I sat down all I could think was I'd love a cigarette."

As Devlin sat down, a cheering House rose to its feet and gave her an ovation. The headlines next day were full of superlatives. "It was the first time the term maiden speech seemed apt," said one observer. The headline in the London *Times* read. "Miss Devlin enthrals packed house with straight-from-the-heart speech" and another wrote of the "inspired and lyrical words of a poet."

"They missed the point as usual," said Miss Devlin grimly. "It wasn't a good speech, stylistically, at all. It was a statement of existing fact. If I'd made it on a street corner in Ulster it wouldn't have been noticed; if I'd spoken it at a meeting at Queen's University it would have been torn to pieces. But the level of intelligence is so much lower among assembled members of Parliament than among any assembled group of students.

"But, then, I'm not intent on getting support in Parliament. Parliament is only one of many places. And I would as soon have the pigeon post of word-of-mouth. I want to get through to the people; I represent the people. The British House of Commons has moved so far away from its original function and conception that it has almost forgotten what it's there for. It's concerned with ritual and protocol, and members forget that the *only* reason they are there is because of their constituents. They're so complacent. Already M.P.s have gone through about four stages with me. From patting themselves on the back for their democracy in allowing anything into their great mother of parliaments—even a twenty-two-year-old student—they have come to realize that I have a voice; and thence they have arrived at the knowledge that they don't like that voice and what it's saying. So now they are trying to get me into the system, to assimilate me, to shut me up. But they can't and they won't. I'm a working-class plebeian speaking for the working class, not a girl wonder."

One of the criticisms most often levelled against Miss Devlin by some of the people she represents is that she is destructive, bitter, and defeatist and does more harm than good by emphasizing the despair and intolerance in Northern Ireland. But she, and many other more tempered observers, feel the situation is so desperate that if something is not quickly done, Northern Ireland is doomed to bloodshed and another civil war. One Irish writer said, "She represents a fair and genuine response from Northern Ireland but a strange and odd response in that it is not complicated by that sense of irony which is so much a part of the texture of life in this godforsaken place. Up till now, these people here, who could have contributed a sense of passion to politics, have taken refuge in irony. It would never occur to her to do so."

"I can tell you this," Miss Devlin said firmly and totally without irony, "come the next general election and there is going to be one big gap. I'm not standing for re-election. I don't want to be public property. I'm not a politician. I never planned to stand again. I have simply postponed my studies for two years, and as soon as the elections come, it's back to the University for me."

While Bernadette Devlin is a Member of Parliament she will do it as well as she has done everything. "It's like swimming," she said. "The only way I can prove to myself that I can swim is by jumping off the deep end. I never know if I can do it until after I have leaped."

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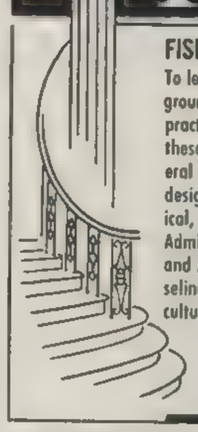
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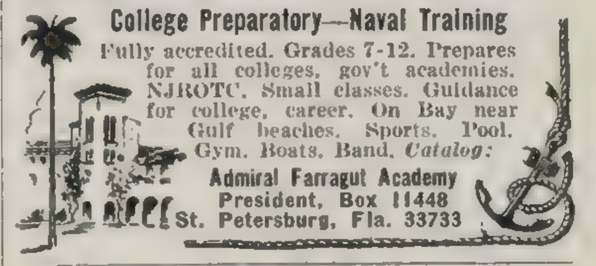
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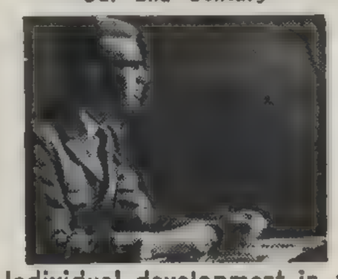
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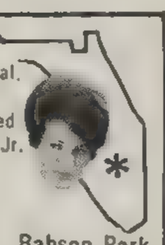
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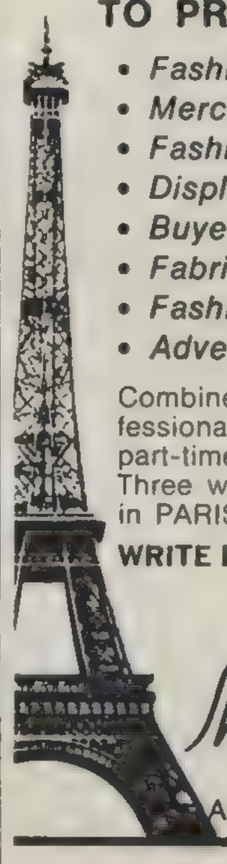
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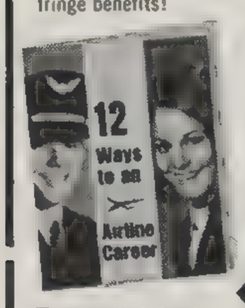
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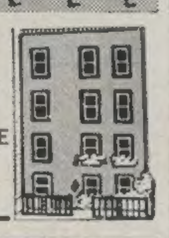


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8-1-69

Vogue's School Bureau
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Beauty Bulletin

(Continued from page 155)

crease of eye just made them look deeper set than they already were. Didn't enhance, but *hid* the eye. So moved shadow up to right under brow bone, extending length of brow, going down to the crease where it meets with beige on eyelid. Under apex of brow—pink or shiny white highlight. . . . Don't use strip eyelashes any more. For more natural looks, I put on clumps of Kenneth's 40 Lashes, upper and a few lower." . . . **Skin:** "Sometimes in one day a model has to be a hippie, a suburban wife, and a siren. That's three makeup jobs, and the only way to really cleanse your skin is a facial sauna. After I steam it clean, I apply Clinique Dramatically Different Moisturizing Lotion, and sit under sauna a few more minutes to soften my skin. . . . Never used moisturizing lotion before because my skin was so oily. Do now. Find skin needs the under-makeup protection of a moisturizer." . . . **Hands:** "Because I do some hand modelling, I have routines for them, too. One is 'Vaseline à la Hot.' You melt a little Vaseline on the stove, smooth it on hands while hot, leave it on overnight under gloves, if hands are really dry; otherwise a half hour. . . . Generally I wear Lubriderm and gloves to bed. Keeps hands soft, helps cuticles and nail growth. . . . I redo nail polish every other night, push back the cuticles and file the nails, too. That way I avoid having to make a big deal of a weekly manicure." . . . **Body:** "To keep supple, I take three dance lessons a week, modern and jazz. I wear Dr. Scholl sandals all the time at home. I *think* they give my legs a better shape, but even if they don't, they're very comforting to a girl on her toes all day long." . . . **Self-image:** "I've never admired vanity, and I'm embarrassed to admit that I spend at least three times as much time on myself as I used to before I started modelling. But what I've learned in the process makes me like me better. And to like yourself seems to open up enormous possibilities for loving thy neighbour the more."

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VOGUE'S READY BEAUTY

Shoo shine

A girl with dynamic oil glands can become justifiably irritable with the constant babbling over cosmetics that cause one's face to gleam. She not only gleams, she drips, and thus far no one has written a kind word about *that.* Max Factor, well aware that an oily skin may be young but unwelcome, have sped to the scene with Super Blotter, a superlatively absorbent pressed powder that dims shine with dispatch and discretion. It is medicated to do battle against spots, yet it hasn't a trace of the off-putting odour one might expect. Instead, it possesses an entrancing and elusive scent that is purposefully hypoallergenic in order not to quarrel with sensitive skins. Another virtue: the three pretty shades won't change colour over makeup, however often one puffs them on.

Expanding your image

Often, of course—of *dismal* course—there is a difference in the way you look and the way you *want* to look. A nervous appraisal in a less-than-candid looking glass may lull you into easy complacency. But the harsh light of reality tells you different. Belittling though the experience may be, expansion of the terrain could be the answer. And there's no pussyfooting around with the Beauty Maker, a neat, new, brilliant invention of Stimulant Products. It's a huge (seven and a half inches round) magnifying lens, uniquely distortion free, made of unbreakable non-glass that clamps on any mirrored surface to reflect back a larger-than-life image. If you like to remain vertical while making-up—and most of us do—simply stick the Beauty Maker lens onto any available mirror—on the back of a closet door, on the bathroom cabinet, or wherever the light and mood take your fancy. This marvel weighs next to nothing, is practically invincible, comes with its own stand for storing. Look at it this way: Seeing things as they are comforts at home, reassures at a distance, magnifies good looks anywhere.

Tang dynasty

The lemon is a year-round love—gladdening the eye, teasing the palate, enchanting the nose—but it is in the full simmer of summer that one's lemon passion bursts all bounds. Wonderful, wily Avon knew exactly what they were doing when they dreamed up Lemon Velvet, a succession of splurges for the bath, each one brimming with the fresh and felicitous scent that belongs only to lemons. One might be especially beguiled by the Perfumed Skin Softener, a delicately luxurious cream made to soften and fragrance one's parched legs, arms, elbows, and heels, and also by Kwickettes, individual pads done up in packets for easy portage. Each one is saturated with Lemon Velvet, is a ready refresher on the links, the throughway, or halfway up a mountain.

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Beaumont, Texas	Gus Mayer
Beverly Hills, Calif.	I. Magnin
Binghamton, N. Y.	Drazen's
Bloomington, Ill.	Paul Anderson
Buffalo, N. Y.	Wm. Hengerer
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